

W.S. Gilbert
Arthur Sullivan

The Pirates of Penzance
or
The Slave of Duty

Akt 1
Partitur

Revision 2015
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Sullivan
The Pirates of Penzance
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N°. 00 Ouverture

Arthur Sullivan
1842 - 1900

Allegro maestoso
 $q = 120$

Piccolo

2. to Picc.

2 Flöten

Oboe

2 Klarinetten in A

Fagott

2 Hörner in F

2 Kornette in A

2 Posaunen

Pauken in C, G

Kleine Trommel

Triangel

Große Trommel

Becken

Allegro maestoso
 $q = 120$

Violine I

Violine II

Viola

Violoncello

Kontrabass

10

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

Vi. I

Vi. II

Vla.

Vc.

Kb.

A

20

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

to Flauto

1.

p

f

mf

A

Vl. I

Vl. II

Vla.

Vc.

Kb.

f

p

f

f

f

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

Vl. I

Vl. II

Vla.

Vc.

Kb.

a2

p

p

p

[p]

$\frac{3}{8}$

[p]

pp

p

pp

B

30

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

B

Musical score for strings and keyboard. The score consists of five staves: Vl. I (Violin I), Vl. II (Violin II), Vla. (Viola), Vc. (Cello), and Kb. (Keyboard). The music is in common time. Measures 11 and 12 are shown. In measure 11, the Kb. part has a sustained note. In measure 12, dynamic markings 'p' (piano) are placed above the Kb. and Vla. staves. The Kb. staff also features a melodic line with eighth-note patterns.

40

This musical score page contains ten staves of music. The top five staves include Picc., Fl., Ob., Kl. (A), and Fg. The middle section includes Hn. (F), Kor., and Pos. The bottom section includes Pk., Kl. Tr., Trg., Gr. Tr., and Be. The bottom-most section features five staves: Vi. I, Vi. II, Vla., Vc., and Kb. Measure 40 begins with a rest for most instruments. The Flute and Oboe enter with eighth-note patterns. The Clarinet (A) and Bassoon provide harmonic support. The Bassoon's entry is marked with a dynamic of *p*. The section featuring Horn (F), Clarinet (B-flat), and Bassoon continues with a rhythmic pattern marked *p*. The section featuring Piano, Trombones, Trombone Bass, and Bassoon remains silent. The section featuring Violin I, Violin II, Cello, Double Bass, and Double Bassoon begins with eighth-note patterns. The Double Bassoon's entry is marked with a dynamic of *[p]*.

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

VI. I

VI. II

Vla.

Vc.

Kb.

This musical score page contains ten staves of music. The top five staves include Picc., Fl., Ob., Kl. (A), and Fg. The middle section includes Hn. (F), Kor., Pos., and Pk. The bottom section includes Kl. Tr., Trg., Gr. Tr., Be., VI. I, VI. II, Vla., Vc., and Kb. Various dynamics such as *sf*, *p*, and *pp* are indicated throughout the score.

Moderato

50

Picc.

Fl. *lp* *ff*

Ob. *ff*

Kl. (A) a2 *ff* *p*

Fg. *ff* *p*

Hn. (F) *pp* *f* *p*

Kor.

Pos.

Pk.

Kl. Tr. *pp* *pp*

Trg.

Gr. Tr.

Be.

Musical score for orchestra and piano. The score consists of three systems of music. The first system includes Piccolo, Flute, Oboe, Clarinet (A), Bassoon, Horn (F), Trombone, Trombone Bass, and Piano. The second system includes Violin I, Violin II, Viola, Cello, and Double Bass. The third system includes strings (Violin I, Violin II, Viola, Cello, Double Bass) and piano. Measure 50 begins with a dynamic of *ff* for Flute and Oboe. The piano part has a melodic line with grace notes. Measures 51-52 show the piano playing eighth-note chords. Measures 53-54 show the piano playing eighth-note chords. Measures 55-56 show the piano playing eighth-note chords. Measures 57-58 show the piano playing eighth-note chords. Measures 59-60 show the piano playing eighth-note chords. Measures 61-62 show the piano playing eighth-note chords. Measures 63-64 show the piano playing eighth-note chords. Measures 65-66 show the piano playing eighth-note chords. Measures 67-68 show the piano playing eighth-note chords. Measures 69-70 show the piano playing eighth-note chords. Measures 71-72 show the piano playing eighth-note chords. Measures 73-74 show the piano playing eighth-note chords. Measures 75-76 show the piano playing eighth-note chords. Measures 77-78 show the piano playing eighth-note chords. Measures 79-80 show the piano playing eighth-note chords. Measures 81-82 show the piano playing eighth-note chords. Measures 83-84 show the piano playing eighth-note chords. Measures 85-86 show the piano playing eighth-note chords. Measures 87-88 show the piano playing eighth-note chords. Measures 89-90 show the piano playing eighth-note chords. Measures 91-92 show the piano playing eighth-note chords. Measures 93-94 show the piano playing eighth-note chords. Measures 95-96 show the piano playing eighth-note chords. Measures 97-98 show the piano playing eighth-note chords. Measures 99-100 show the piano playing eighth-note chords.

C

60

Picc.

Fl. *ff*

Ob. *ff*

Kl. (A) *ff*

Fg. *ff*

Hn. (F) *ff*

Kor. *sfz*

Pos. *[sfz]*

Pk.

Kl. Tr.

Trg.

Gr. Tr. *ff*

Be. *ff*

C

VI. I

VI. II

Vla. *ff*

Vc. *ff*

Kb. *ff*

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

VI. I

VI. II

Vla.

Vc.

Kb.

This musical score page contains ten staves of music. The instruments listed from top to bottom are: Picc., Fl., Ob., Kl. (A), Fg., Hn. (F), Kor., Pos., Pk., Kl. Tr., Trg., Gr. Tr., and Be. The Kl. Tr., Trg., Gr. Tr., and Be. staves are grouped together at the bottom. The score includes dynamic markings such as *p*, *sfz*, and *p* under the Pos. staff. There are also three-note groupings with a '3' above them in several staves. The vocal parts (VI. I, VI. II, Vla., Vc., Kb.) begin in the middle of the page.

D

E**Andante**

q = 92

rall.

Picc.

Fl.

Ob. Solo *p*

Kl. (A) muta in B

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

E**Andante**

q = 92

arco

sord.

rall.

Vi. I

Vi. II

Vla.

Vc.

Kb.

80

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

VI. I

VI. II

Vla.

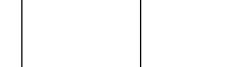
Vc.

Kb.

90

1. 



















<img alt="Musical notation showing a mel

100 rit.

Picc.

Fl.

Ob.

Kl. (B)

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

Vi. I

Vi. II

Vla.

Vc.

Kb.

p

2. to Picc.

muta in A

p

rit.

This page contains five systems of musical notation. The first system (measures 1-4) includes parts for Picc., Flute, Oboe, Kl. (B), Kl. (A), and Bassoon. The second system (measures 5-8) includes parts for Horn (F), Clarinet (Kor.), Bassoon (Pos.), and Piano (Pk.). The third system (measures 9-12) includes parts for Kl. Tr., Trigger (Trg.), Granular Trigger (Gr. Tr.), and Bell (Be.). The fourth system (measures 13-16) includes parts for Violin I (Vi. I), Violin II (Vi. II), Cello (Vla.), Double Bass (Vc.), and Bass (Kb.). Measure 16 concludes with a dynamic of *p* and a ritardando instruction.

F**Allegro vivace** $\text{h} = 88$

Picc. - - - - -

Fl. - - - - -

Ob. - - - - -

Kl. (A) - - - - -

Fg. - - - - -

p

110

a2

p

a2

p

Hn. (F) - - - - -

Kor. - - - - -

Pos. - - - - -

p

Pk. - - - - -

Kl. Tr. - - - - -

Trg. - - - - -

Gr. Tr. - - - - -

Be. - - - - -

F**Allegro vivace**

senza sord.

 $\text{h} = 88$

VI. I - - - - -

VI. II - - - - -

Vla. - - - - -

Vc. - - - - -

Kb. - - - - -

p

G

Picc.

Fl.

Ob.

Kl. (A)

Fg.

120

ff

ff

ff

ff

ff

Hn. (F)

Kor.

Pos.

ff

ff

ff

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

f

f

G

Vi. I

Vi. II

Vla.

Vc.

Kb.

ff

ff

ff

ff

ff

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

VI. I

VI. II

Vla.

Vc.

Kb.

130

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

VI. I

VI. II

Vla.

Vc.

Kb.

H

140

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

VI. I

VI. II

Vla.

Vc.

Kb.

to Flauto

[p]

[p]

H

p

p

p

150

Picc.

Fl.

Ob.

Kl. (A) *a2*
p

Fg. *p*

160

p

lp

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

Vi. I

Vi. II

Vla.

Vc.

Kb.

J

170

Picc.

Fl.

Ob.

Kl. (A) *{p}*

Fg. *{p}*

p

muta in B

a2

Hn. (F) *pp*

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

p

J

div.

leggiero

Vi. I

Vi. II

Vla.

Vc. pizz.

Kb. pizz.

180

Picc.

Fl.

Ob.

Kl. (B) 1. *[p]* a2

Kl. (A)

Fg. *[p]*

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr. *p*

Trg.

Gr. Tr.

Be.

VI. I

VI. II pizz.

Vla. pizz.

Vc. arco pizz. arco

Kb. arco pizz. arco

K

190

Picc.

Fl.

Ob. {
[p]

Kl. (B) {
muta in A

Kl. (A)

Fg.

Hn. (F) {
p

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

K

VI. I {
arco

VI. II {
arco

Vla.

Vc.

Kb.

L

Picc.

Fl.

Ob.

Kl. (A)

Fg.

p

Hn. (F)

Kor.

Pos.

p

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

p

L

VI. I

VI. II

Vla.

Vc.

Kb.

f p

f p

p

200

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

Vi. I

Vi. II

Vla.

Vc.

Kb.

ff

f

pizz.?

ff

ff

ff

ff

M

Picc. *p*

Fl. *p*

Ob. *p*

Kl. (A) *p*
a2

Fg. *p*

Measure 26 (cont'd): Picc., Fl., Ob., Kl. (A), Fg.

Hn. (F)

Kor.

Pos.

Measure 27: Hn. (F), Kor., Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

Measure 28: Pk., Kl. Tr., Trg., Gr. Tr., Be.

M

VI. I *p*
pizz.

VI. II *p*
pizz.

Vla. *p*
pizz.

Vc. *p*
pizz.

Kb.

Measure 28 (cont'd): VI. I, VI. II, Vla., Vc., Kb.

220

Picc.

Fl.

Ob.

Kl. (A) *p*

Fg.

Hn. (F)

Kor.

Pos.

Solo
Pk. *p*

Kl. Tr.

Trg.

Gr. Tr.

Be.

Vl. I

Vl. II

Vla.

Vc.

Kb. *pizz.*

This page of a musical score contains ten staves of music. The top section (measures 1-6) includes parts for Picc., Fl., Ob., Kl. (A), Fg., Hn. (F), Kor., Pos., Pk. (with dynamic *p* and marking "Solo"), and Kl. Tr., Trg., Gr. Tr., Be. The bottom section (measures 7-12) includes parts for Vl. I, Vl. II, Vla., Vc., and Kb. (with dynamic *pizz.*). Measure 220 begins with a forte dynamic. Measures 1-6 feature eighth-note patterns, while measures 7-12 feature sixteenth-note patterns. Measure 11 contains a melodic line for the strings (Vl. I, Vl. II, Vla., Vc.) with a bassoon (Kb.) providing harmonic support.

N

Picc. ff

Fl. ff

Ob. ff

Kl. (A) ff

Fg. ff

Hn. (F) a2 ff

Kor. ff

Pos. ff

Pk.

Kl. Tr.

Trg.

Gr. Tr. ff

Be. ff

Vl. I arco

Vl. II ff arco

Vla. ff arco

Vc. ff arco

Kb. ff arco

This musical score page contains ten staves of music. The top section includes Picc., Fl., Ob., Kl. (A), and Fg. The middle section includes Hn. (F), Kor., Pos., Pk., Kl. Tr., Trg., Gr. Tr., and Be. The bottom section includes Vl. I, Vl. II, Vla., Vc., and Kb. Various dynamics such as **ff** (fortissimo) and **arco** (bowing) are indicated. Tempo markings include **a2** and **230**. Measure numbers 230 and 890 are also present. A large bracket labeled **N** covers the first five staves.

(8) 240

to flauto

O

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

Vl. I

Vl. II

Vla.

Vc.

Kb.

(8)

240

to flauto

[p]

f

p

[pizz.]

[pizz.]

[p]

O

P

250

Picc.

Fl. a² ff f

Ob. f

Kl. (A) a² f

Fg. a² ff f

This section of the score includes parts for Picc., Flute (Fl.), Oboe (Ob.), Clarinet (Kl.) in A, Bassoon (Fg.), Horn (Hn.) in F, Trombone (Kor.), Trompete (Pos.), Piano (Pk.), and Percussion (Kl. Tr., Trg., Gr. Tr., Be.). Measures 250-251 feature rhythmic patterns with dynamic markings like ff, f, and a².

Hn. (F) ff f

Kor. f

Pos. f

This section continues with parts for Horn (Hn.) in F, Trombone (Kor.), Trompete (Pos.), and Percussion (Kl. Tr., Trg., Gr. Tr., Be.). Measure 252 begins with ff dynamics, followed by f in measure 253.

Pk.

Kl. Tr.

Trg. ff

Gr. Tr.

Be.

This section includes parts for Piano (Pk.) and Percussion (Kl. Tr., Trg., Gr. Tr., Be.). Measure 254 consists of sustained notes. Measure 255 features a dynamic ff followed by sustained notes.

P

VI. I f

VI. II f

Vla. f

Vc. arco f

Kb. arco f

This section includes parts for Violin I (VI. I), Violin II (VI. II), Cello (Vla.), Double Bass (Vc.), and Bassoon (Kb.). Measures 256-257 show sustained notes with dynamic f. The Vc. and Kb. parts include arco markings.

da qui stringendo il tempo
 Più animato
 $\text{h} = 100$ 260

Picc.
 Fl.
 Ob.
 Kl. (A)
 Fg.

Hn. (F)
 Kor.
 Pos.
 Pk.

Kl. Tr.
 Trg.
 Gr. Tr.
 Be.

$\text{h} = 100$
 VI. I
 VI. II
 Vla.
 Vc.
 Kb.

270

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

VI. I

VI. II

Vla.

Vc.

Kb.

[più vivace?] **Q**
 $h = 120$

280

Picc.

Fl. to picc. f

Ob. f

Kl. (A) f

Fg. f

Hn. (F) f

Kor. Solo f

Pos. f

Pk.

Kl. Tr.

Trg.

Gr. Tr. $[f]$

Be. $[f]$

[più vivace?] **Q**
 $h = 120$

VI. I ff

VI. II ff

Vla. ff

Vc. ff

Kb. ff

R

290

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

VI. I

VI. II

Vla.

Vc.

Kb.

A page of musical notation for orchestra and piano. The score is divided into three systems by vertical bar lines. The instrumentation includes Picc., Fl., Ob., Kl. (A), Fg., Hn. (F), Kor., Pos., Pk., Kl. Tr., Trg., Gr. Tr., Be., Vi. I, Vi. II, Vla., Vc., and Kb. The first system features woodwind entries (Flute, Oboe) with dynamic markings like *v*. The second system introduces brass and woodwind entries (Horn, Trombone, Trompete). The third system concludes with a tutti section involving all instruments.

Picc.
Fl.
Ob.
Kl. (A)
Fg.
Hn. (F)
Kor.
Pos.
Pk.
Kl. Tr.
Trg.
Gr. Tr.
Be.
Vi. I
Vi. II
Vla.
Vc.
Kb.

300

Picc. Fl. Ob. Kl. (A) Fg.

Hn. (F) Kor. Pos.

Pk. muta in Eb, Bb

Kl. Tr. Trg. Gr. Tr. Be.

VI. I VI. II Vla. Vc. Kb.

The musical score page contains ten staves of music. The top four staves include Picc., Flute, Oboe, Clarinet (A), Bassoon, Horn (F), Trombone, Piano, Clarinet Bassoon, and Trumpet. The bottom six staves include Clarinet Bassoon, Trombone, Bass Trombone, Bassoon, Violin I, Violin II, Cello, Double Bass, and Klarinett. Measure 300 begins with a dynamic of 'rall.'. The piano part has a 'muta in Eb, Bb' instruction. Various rhythmic patterns are shown throughout the measures, including eighth-note chords and sixteenth-note patterns.

N°. 01 Opening Chorus
Pirates, Samuel

37

Moderato maestoso
q. = 80

Piccolo
2 Flöten
Oboe
2 Klarinetten in B
Fagott
2 Hörner in F
2 Kornetts in B
2 Posaunen
Pauken
Kleine Trommel
Triangel
Große Trommel
Becken

Bass Solo

Chor
Pirates

Moderato maestoso
q. = 80

Violine I
Violine II
Viola
Violoncello
Kontrabass

Curtain

A

20

Picc.

Fl.

Ob.

Kl. (B)

[p]

Kl. (A)

Fg.

Hn. (F)

[p]

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

Sam.

Chor.

Vl. I arco
p arco f

Vl. II p arco f

Vla. p arco f

Vc. p arco f

Kb. [p] f

Picc. Fl. Ob. Kl. (B) Kl. (A) Fg.

Hn. (F) Kor. (B) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

Sam.

Chor.

VI. I VI. II Vla. Vc. Kb.

Pour, oh pour the pi - rate sher- ry, fill, oh fill the pi - rate glass; And, o

[ff]

B

40

Picc., Fl., Ob., Kl. (B), Kl. (A), Fg., Hn. (F), Kor. (B), Pos., Pk., Kl. Tr., Trg., Gr. Tr., Be., Sam., Chor., Vi. I, Vi. II, Vla., Vc., Kb.

a2

Samuel
[p] For to-day our pi-rate 'prentice

king, to make us mer-ry, let the pi-rate bum-per pass.

B

[sempre stacc.]

p

p

p

p

p

50

Picc.

Fl.

Ob.

Kl. (B)

Kl. (A)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

Sam.

Chor.

Vi. I

Vi. II

Vla.

Vc.

Kb.

ri - ses from in-den-ture freed; strong his arm and keen his scent is, he's a pi - rate now in-deed!

Here's good luck to Fred-ric's ven-tures Fred-ric's out of

f

f

f

f

Picc.

Fl.

Ob.

Kl. (B)

Solo

Kl. (A)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

[p]

Gr. Tr.

Be.

Samuel

Two and twen - ty, now he's ri - sing, and a - lone he's fit to fly, Which we're bent on sig - na - lis - ing

Chor

his in-den- tures.

[sempre stacc.]

p [sempre stacc.]

Vl. I

Vl. II

Vla.

Vc.

Kb.

C

60

ff

Sam.

with un-u - ual re - vel-ry.
Pour, oh pour the pi - rate sher - ry, fill, oh

Chor.

Here's good luck to Fred-ric's ven - tures, Fred-ric's out of his in-den - tures. Pour, oh pour the pi - rate sher - ry, fill, oh

C

70.

Picc. Fl. Ob. Kl. (B) Kl. (A) Fg. Hn. (F) Kor. (B) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. Sam. Chor. Vl. I Vl. II Vla. Vc. Kb.

fill the pi - rate glass; and, to make us more than mer-ry, let the pi-rate bum-per pass!

fill the pi - rate glass; and, to make us more than mer-ry, let the pi-rate bum-per pass!

N°. 02 Song
Ruth

Allegro pesante

q = 92

tacet

Piccolo

2 Flöten

Oboe

2 Klarinetten in B

Fagott

2 Hörner in F

2 Kornette in A

2 Posaunen

Pauken

This section shows the first ten measures of the score. It begins with the Piccolo, followed by the 2 Flöten, Oboe, and 2 Klarinetten in B. The Fagott enters with a rhythmic pattern. Measures 1-3 are marked 'tacet' for most instruments. Measures 4-5 show entries from the 2 Hörner in F, 2 Kornette in A, and 2 Posaunen. Measures 6-10 are marked 'tacet' for all instruments.

10

Batteria tacet

Kleine Trommel

Triangel

Große Trommel

Becken

This section shows measures 11-15. It features entries from the Kleine Trommel, Triangel, Große Trommel, and Becken. The score is marked 'Batteria tacet' for the first three measures. The Becken enters in measure 15.

Alt Solo

This section shows the Alt Solo part starting at measure 16. The solo voice begins with a melodic line.

1. When Fred - ric was a__ litt - le lad he proved so brave and da - ring. His fa - ther thought he'd
2. I was a stu pid nur-sry maid, on break-ers al - ways steer-ing;
3. I soon found out, be - yond all doubt, the_scope of this dis - as - ter; but I hadn't the face to re

Allegro pesante

q = 92

Violine I

Violine II

Viola

Violoncello

Kontrabass

This section shows measures 16-20. It features entries from the Violine I, Violine II, Viola, Violoncello, and Kontrabass. The score includes dynamic markings f, [p], arco, pizz., and various performance instructions like 'tacet' and 'Batteria tacet'.

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo

'pren - tice him to - some ca - reer sea - far - ing.
word a - right, though be - ing hard of hear - ing.
turn to my place, and, break it to my mas - ter.

I - was, a - las!, his_ nur - s'ry maid, and so it fell to my lot to - take and bind the -
Mis - tak - ing my in_ struc - tions, which with - in my brain did gy - rate, I took and bound this -
A_ nur - s'ry maid is_ not a - fraid of_ what you peo - ple call work. So I made up my mind to

VI. I

VI. II

Vla.

Vc.

Kb.

20

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo

pro-mis-ing boy ap - pren - tice to a pi - lot. A life not bad for a har - dy lad, though - sure - ly not a high lot, though
pro-mis-ing boy ap - pren - tice to a pi - rate. A sad mis-take it was to make and_ doom him to a vile lot, I
go as a kind of pi - ra - ti - cal maid of all work; and that is how you_ find me now, a_ mem - ber of your shy lot, which you

Vi. I

Vi. II

Vla.

Vc.

Kb.

p

30

Picc. Fl. Ob. Kl. (B) Fg.

Hn. (F) rpt. 2x
Kor. f

Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

A. Solo

I'm a nurse, you might do worse than make your boy a pi - lot!
bound him to a pi - rate, you, in - stead of to a pi - lot!
wouldn't have found had he been bound ap - pren - tice to a pi - lot!

Vl. I Vl. II Vla. Vc. Kb.

rpt. 2x ff rpt. 2x ff

Nº. 03 Song

Pirate King, Chorus

Allegro pesante

q. = 92

10

The musical score consists of five systems of music. The first system features Piccolo, 2 Flöten, Oboe, 2 Klarinetten in A, and Fagott. The second system features 2 Hörner in F, 2 Kornette in A, 2 Posaunen, and Pauken. The third system features Kleine Trommel, Triangel, Große Trommel, and Becken. The fourth system features Bass Solo and Chor. The fifth system features Violine I, Violine II, Viola, Violoncello, and Kontrabass.

Instrumental parts (from top to bottom):

- Piccolo
- 2 Flöten
- Oboe
- 2 Klarinetten in A
- Fagott
- 2 Hörner in F
- 2 Kornette in A
- 2 Posaunen
- Pauken
- Kleine Trommel
- Triangel
- Große Trommel
- Becken
- Bass Solo
- Chor
- Violine I
- Violine II
- Viola
- Violoncello
- Kontrabass

Performance instructions:

- q. = 92
- f (Piccolo, 2 Flöten, Oboe, Fagott)
- f (2 Hörner in F, 2 Kornette in A, 2 Posaunen)
- f (Pauken)
- tacet (Pauken)
- f (Triangel)
- f (Bass Solo)
- King (Bass Solo)
- Pirates (Chor)
- p (Violin I, Violin II, Viola, Violoncello)
- p (Violin I, Violin II, Viola, Violoncello)
- p (Violin I, Violin II, Violoncello)
- lp (Violoncello)

Text:

1.Oh,
2.When I

A

Picc. Fl. Ob. Kl. Fg.

Hn. (F) Kor. Pos.

Pk.

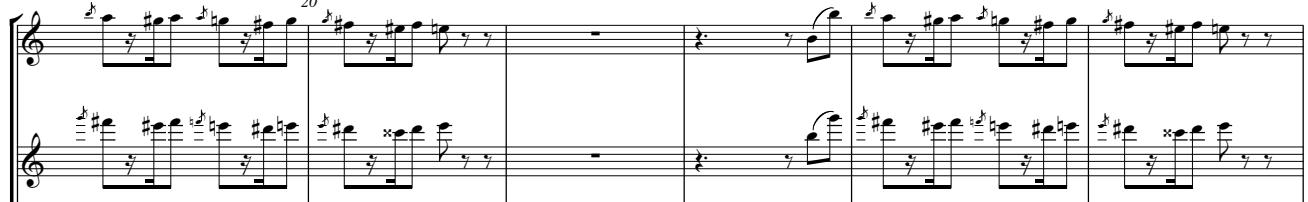
Kl. Tr. Trg. Gr. Tr. Be.

King. Sam. bet - ter far to live_and die Un-der the brave black flag I fly, than play a sanc - ti - mo_ nious part with a pi - rate head and a pi - rate heart! sal - ly forth to seek my prey I help_my-self in a roy - al way; I sink a few more ships, it's true, than a well-bred mon - archought to do!

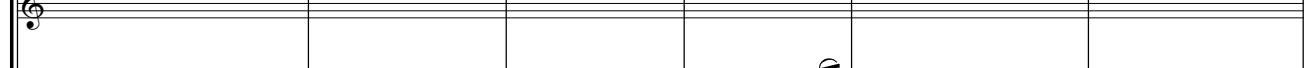
Chor.

Vl. I Vl. II Vla. Vc. Kb.

A

Picc. 

Fl. 

Ob. 

Kl. 

Fg. 

Hn. (F) 

Kor. 

Pos. 

Pk. 

Kl. Tr. 

Trg. 

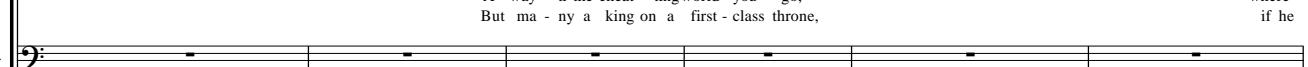
Gr. Tr. 

Be. 

King, Sam. 

A - way ti the cheat ting world you go,
But ma - ny a king on a first - class throne,

where
if he

Chor. 

VI. I 

pizz. arco pizz.

30 **B** a tempo

Pic.

Fl.

Ob.

Kl.

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

King. Sam.

Chor.

p

p

p

p

King. Sam.

Chor.

pi - rates all_ are well - to - do, but I'll be true to the song I sing, and live_and die a pi - rate king. For_I am a pi - rate king!_____
wants to call_his crown his own, must man-age some - how to get through more dir ty work than ever I do. For_I am a pi - rate king!_____

arco **B** a tempo

Vi. I

Vi. II

Vla.

Vc.

Kb.

p

p

p

p

p

40

Picc.

Fl.

Ob.

Kl.

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

King, Sam.

Chor.

VI. I

VI. II

Vla.

Vc.

Kb.

And it is, it is a glo - rious thing to be a pi - rate King! For I am a pi - rate King! And it
And it is, it is ...

You are! Hur - rah for the pi - rate king!

p

p

[lp]

[lp]

[lp]

f

f

p

f

f

f

p

f

p

f

p

f

p

Fermate
solan. 2.x

Picc. Fl. Ob. Kl. Fg.

Hn. (F) Kor. Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

King, Sam. Chor.

VI. I VI. II Vla. Vc. Kb.

50

55

56

57

58

59

60

61

|| c

f

f

pi - rate Fermate solam. 2.x

pi - rate Fermate solam. 2.x

Warning: Frederic mBy all that's marvellous ...
Cue: "Frederic: Ruth told me she was beautiful"

N°. 04 Recitative & Duet

Ruth, Frederic

A

a tempo
q = 132

Allegro vivace
Recit.

Piccolo
2 Flöten
Oboe
2 Klarinetten in B
Fagott
2 Hörner in F
2 Kornette in B
2 Posaunen
Pauken
Kleine Trommel
Triangel
Große Trommel
Becken

Ruth
Alt Solo
Tenor Solo

I have de-ceived you?

Oh false one! You have de- ceived me.

Yes, de-ceiv'd me!

You

Allegro vivace

Violine I
Violine II
Viola
Violoncello
Kontrabass

f

p

p

p

pizz.

A

q = 132

10

Pic.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo

T. Solo

Vi. I

Vi. II

Vla.

Vc.

Kb.

And, mas-ter, am I not so?
I'm sure I'm not a jot so!

told me you were fair as gold!
And now I see you're plain and old!
Up - on my in-no -

p

20

B

Picc.

Fl.

Ob.

Kl. (B)

Fg.

a2

[p]

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo

T. Solo

I'm not the one to plot so.
It's gradu - al - ly got so.

T. Solo

cense you play.
Your face is lined, your hair is grey.
Faith - less wo - man

B

VI. I

VI. II

Vla.

Vc.

Kb.

30

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo

T. Solo

Vi. I

Vi. II

Vla.

Vc.

Kb.

Solo

pp

Mas - ter, mas - ter, do not leave me! Hear me ere you go!

to de-ceive me, I, who trust - ed so. Faith - less

C

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo

Mas - ter. mas - ter,

mas - ter mas - ter, do not leave me, do not leave me, hear me ere you

T. Solo

wo - man!

Faith - less wo - man,

faith - less wo - man to de - ceive me, I who trust - ed

C

VI. I

VI. II

Vla.

Vc.

Kb.

p

f

f

f

f

40

Picc. *p* *f* *ff*

Fl. *p* *f* *ff*

Ob. *p* *f* *ff*

Kl. (B) *p* *[f]* *ff* *a2*

Fg. *p* *f* *ff*

Hn. (F) *ff*

Kor. *ff*

Pos. *ff*

Pk. *pp* *f*

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo go! Ma- ster, mas - ter, do not leave me, hear me ere you go.

T. Solo so! Faith-less wo - man to de - ceive me, I who trust - ed so!

Vl. I *p* *f* *ff*

Vl. II *p* *f* *ff*

Vla. *p* *f* *ff*

Vc. *f* *ff*

Kb. *f* *ff*

Andante

q. = 76 50

D

Picc. 

Fl. 

Ob. 

Kl. (B) 

Fg. 

Hn. (F) 

Kor. 

Pos. 

Pk. 

Kl. Tr. 

Trg. 

Gr. Tr. 

Be. 

A. Solo 

My love with-out re - flec - ting, oh, do not be re - ject - ing! Take a mai - den ten der, her af - fec tion raw and green. At ve - ry high - est

T. Solo 

Andante

q. = 76

D

Vi. I 

Vi. II 

Vla. 

Vc. 

Kb. 

E

70

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

A. Solo

T. Solo

Vi. I

Vi. II

Vla.

Vc.

Kb.

crush me with dis - as ter; what is such a dow - er ti the, do - ver I have here? My love un - a - ba - ting ha

saves you from dis - as - ter; your love would be un - com - fort a - bly fer - vid,it is clear, if, as you are sta-ting

rall. 80 Allegro vivace q = 132

Picc. Fl. Ob. Kl. (B) Fg.

Hn. (F) Kor. Pos.

Pk.

Kl. Tr. Trg. Gr. Tr. Be.

A. Solo T. Solo

been ac-cu - mu - la - ting for - ty-se - ven year, — for - ty - se - ven year!

it's been ac-cu - mu-la-ting for - ty-se - ven year! Faith-less wo - man to de - ceive me, I who

rall. Allegro vivace q = 132

Vl. I Vl. II Vla. Vc. Kb.

90

Picc. f p f ff
Fl. f p f ff
Ob. f p ff
Kl. (B) f p ff a2
Fg. p ff
Hn. (F) ff
Kor. ff
Pos.
Pk. ff
Kl. Tr.
Trg.
Gr. Tr.
Be.
A. Solo Mas - ter, mas - ter. do not leave me, hear me ere I go!
T. Solo trust ed so! Faith less wo - man to de - ceive me, I who trust ed so!
VI. I f p f ff
VI. II f p f ff
Vla. f p f ff
Vc.
Kb.

Recit.

Picc. Fl. Ob. Kl. (B) Fg. Hn. (F) Kor. Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. A. Solo T. Solo VI. I VI. II Vla. Vc. Kb.

Recit.

What shall I do be - fore these gent - le mai-dens I dare not show in this a - lar-ming

100

Picc. — — — — —

Fl. — — — — —

Ob. — — — — —

Kl. (B) — — — — —

Fg. — — — — —

Hn. (F) — — — — —

Kor. — — — — —

Pos. — — — — —

Pk. — — — — —

Kl. Tr. — — — — —

Trg. — — — — —

Gr. Tr. — — — — —

Be. — — — — —

A. Solo — — — — —

T. Solo — — — — —
cos - tume! No, no, I must re - main in close con - ceal - ment un - til I can ap - pear in de - cent clo - thing.

VI. I — — — — —
f

VI. II — — — — —
f

Vla. — — — — —
f

Vc. — — — — —
f

Kb. — — — — —
f

Nº. 05 Chorus Of Girls

Women's Chorus

69

Allegro grazioso

q = 120

I

Piccolo
2 Flöten
Oboe
2 Klarinetten in B
Fagott
2 Hörner in F
Kornett in B
Posaune
Pauken
Kleine Trommel
Triangel
Große Trommel
Becken

tacet

Sopran Solo
Alt Solo
Chor

Edith
Kate
Girls

Allegro grazioso
q = 120

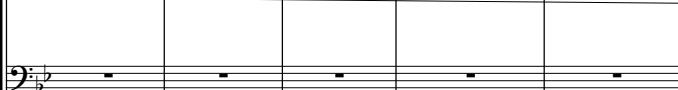
Violine I
Violine II
Viola
Violoncello
Kontrabass

20

Picc. -

Fl. 

Ob. 

Kl. (B) 

Fg. -

Hn. (F) 

Kor. (B) -

Pos. -

Pk. -

Kl. Tr.
Trg.
Gr. Tr.
Be. -

S. Solo -

A. Solo -

Chor -

VI. I 

VI. II 

Vla. 

Vc. 

Kb. 

p

< >

A

30

Picc.

Fl. *ff* *p*

Ob. *ff*

Kl. (B) *ff* *p*

Fg. *[p]*

Hn. (F) *[p]*

Kor. (B)

Pos.

Pk.

Kl. Tr. *p*

Trg.

Gr. Tr.

Be.

S. Solo

A. Solo

Chor. *p*
Climb-ing o - ver rock-y moun-tain,skip-ping ri - vu - let and foun-tain,pas-sing where the wil- lows

Vi. I *ff* *[p]*

Vi. II *[p]*

Vla. *[p]*

Vc. *[p]*

Kb. *[p]*

divisi
pizz.

B

Picc.

Fl.

Ob. *p*

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.
Trg.
Gr. Tr.
Be.

S. Solo

A. Solo

Chor

qui - ver, pas-sing where the wil-lows qui-ver by the e - ver_ rol-ling ri-ver, swol-len with the sum-mer rain. the sum - mer rain.

VI. I

VI. II

Vla.

Vc.

Kb.

50

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.
Trg.
Gr. Tr.
Be.

S. Solo

A. Solo

Chor.

Vl. I

Vl. II

Vla.

Vc.

Kb.

Thread-ing long and leaf-y ma-zes dot-ted with un - num-bered dai-sies, spot ted, dot-ted with un - num-bered dai - sies, scal-ing rough and

C

60

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.
Trg.
Gr. Tr.
Be.

The musical score for measures 59-60 shows the following instrumentation:

- Woodwinds:** Picc., Flute, Oboe, Clarinet (B-flat), Bassoon, Horn (F), Bassoon (B-flat), Bassoon (Pos.), Piano (Pk.).
- Brass:** Klavier (Kl. Tr.), Trombone (Trg.), Trompete (Gr. Tr.), Bass Trombone (Be.).
- Vocals:** Soprano Solo (S. Solo), Alto Solo (A. Solo), Chorus (Chor.).
- String Bass:** Double Bass (Kb.).

Measure 59 concludes with a forte dynamic (f).

S. Solo

A. Solo

Chor.

rug-ged pass-es climb the har-dy_ litt le las-ses till__ the_ bright sea - shore they gain. Scal-ing rough and rug-ged pas-ses climb the har - dy-

VI. I

VI. II

Vla.

Vc.

Kb.

C

arco

f

The musical score for measures 61-62 shows the following instrumentation:

- Woodwinds:** Violin I (VI. I), Violin II (VI. II), Cello (Vla.), Double Bass (Vc.).
- String Bass:** Double Bass (Kb.).

Measure 61 begins with a forte dynamic (f). Measure 62 concludes with a dynamic marking "arco".

D

70

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

A. Solo

Chor

lit-tle las-sies, till___ the___ bright sea - shore they gain.

D

Vl. I

Vl. II

Vla.

Vc.

Kb.

E

Picc.

Fl. *f*³

Ob. *f*³

Kl. (B) *f*³

Fg. *f*³

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

A. Solo

Chor

Let us gai - ly treat the mea-sure, make the most of fleet-ing.

E

Vln. I

Vln. II

Vla.

Vcl.

Kb. *f*

p

F

90

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.
Trg.
Gr. Tr.
Be.

S. Solo

A. Solo

Chor.

lei-sure; hail it as a true al - ly, though it per- ish_ bye and bye.

F

Vi. I

Vi. II

Vla.

Vc.

Kb.

100

Picc. Fl. Ob. Kl. (B) Fg.

Hn. (F) Kor. (B) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

S. Solo A. Solo Chor.

Ev 'ry mo - ment brings a— trea-sure of its own es - pe - cial. plea-sure, though the mo-ments quick - ly die, greet them gai - ly—

Vl. I Vl. II Vla. Vc. Kb.

110

G

120

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.
Trg.
Gr. Tr.
Be.

This section of the musical score includes parts for Piccolo, Flute, Oboe, Bassoon (Kl. (B)), Bassoon (Fg.), Horn (Hn. (F)), Bassoon (Kor. (B)), Bassoon (Pos.), Piano (Pk.), Clarinet/Bassoon (Kl. Tr., Trg., Gr. Tr., Be.), and Soprano Solo (S. Solo), Alto Solo (A. Solo), and Chorus (Chor.). The vocal parts sing lyrics such as "as they fly, greet them gai ly, as they fly!" and "though the moments quickly die...greet them gai ly as they fly!". The piano part provides harmonic support with sustained notes and chords. The woodwind section, particularly the bassoon and flute, play intricate melodic lines. The strings provide rhythmic patterns and harmonic support throughout the section.

S. Solo

A. Solo

Chor.

This section continues the musical score with parts for Soprano Solo, Alto Solo, and Chorus. The vocal parts sing the same lyrics as the previous section. The instrumentation remains consistent with the previous section, featuring the full orchestra and choir.

G

Vln. I

Vln. II

Vla.

Vcl.

Kbd.

This section concludes the musical score with parts for Violin I, Violin II, Cello (Vla.), Double Bass (Vcl.), and Keyboard (Kbd.). The instrumentation shifts to focus on the string section, providing a rich harmonic and rhythmic foundation for the final measures of the piece.

H

130

Picc.

Fl.

Ob.

Kl. (B)

Fg. Solo *pp*

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

A. Solo

Chor

Far a - way from toil and care, re - vel - ling in fresh sea air, here we live and.

H

Vl. I

Vl. II

Vla.

Vc.

Kb.

[p]

p

[p]

J

140

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

[a2 ?]

pp

S. Solo

A. Solo

reign a - lone in a world that's all our own. Here in__ this our rock - y den, far a - way from mor - tal

Chor

J

Vl. I

Vl. II

Vla.

Vc.

Kb.

K

150

160

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

A. Solo

men, we'll be queens and make de - crees, they may hon - our them who please.

Chor

f

We'll be queens and make de - crees they may hon - our them who please.

K

Vl. I

colla voce

p

colla voce

Vl. II

colla voce

p

colla voce

Vla.

colla voce

p

colla voce

Vc.

[lp]

colla voce

Kb.

[lp]

L

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

L

sf

f

[sf]

[ff]

a2

[ff]

[sf]

[ff]

sf

[ff]

f

sf

[ff]

f

f

f

f

f

f

f

S. Solo

A. Solo

Chor.

Let us gai - ly tread the mea - sure, make the most of

f

L

Vi. I

Vi. II

Vla.

Vc.

Kb.

f

[ff]

f

f

f

180

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

A. Solo

Chor.

fleet - ing — lei - sure, hail it as a true al - ly, though it per - ish - bye - and - bye. Hail it as a true al-

Vi. I

Vi. II

Vla.

Vc.

Kb.

M

190

Picc.
Fl.
Ob.
Kl. (B)
Fg.
Hn. (F)
Kor. (B)
Pos.
Pk.
Kl. Tr.
Trg.
Gr. Tr.
Be.

S. Solo
A. Solo
Chor.

Let us gai - ly— treat the mea- suremake the most of_ fleet-ing lei-ure,hail it as a true al-ly, a

Let us gai - ly— treat the mea- suremake the most of_ fleet-ing lei-ure,hail it as a true al-ly, a

ly, though it per - ish_ bye - and - bye. Let us gai - ly— treat the mea- suremake the most of_ fleet-ing lei-ure,hail it as a true al-ly, a

M

Vi. I
Vi. II
Vla.
Vc.
Kb.

200

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.
Trg.
Gr. Tr.
Be.

S. Solo
true_____, al - - - y.

A. Solo
true_____, al - - - y.

Chor
true_____, al - - - y.

Vi. I

Vi. II

Vla.

Vc.

Kb.

210

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

A. Solo

Chor.

Vi. I

Vi. II

Vla.

Vc.

Kb.

attacca

Warning: Kate "But what shall we do?"
Cue: All "Yes, yes! The very thing."

N°. 06 Rezitative

Edith, Kate, Frederic, Chorus

Allegro

The musical score consists of two systems of music. The first system, labeled 'Allegro', includes parts for Piccolo, 2 Flöten, Oboe, 2 Klarinetten in B, Fagott, 2 Hörner in F, 2 Kornetts in B, Posaune, Pauken, Kleine Trommel, Triangel, Große Trommel, Becken, Sopran Solo, Alt Solo, Tenor Solo, Chor (Girls), and Chor (A man.). The second system, labeled 'Allegro', includes parts for Violine I, Violine II, Viola, Violoncello, and Kontrabass. The vocal parts (Edith, Kate, Frederic) sing in three-part harmony. The orchestra provides harmonic support with sustained notes and rhythmic patterns. The vocal parts enter at different times, with lyrics appearing below the vocal staves.

Allegro

Piccolo
2 Flöten
Oboe
2 Klarinetten in B
Fagott
2 Hörner in F
2 Kornetts in B
Posaune
Pauken
Kleine Trommel
Triangel
Große Trommel
Becken
Sopran Solo
Alt Solo
Tenor Solo
Chor
Chor
Allegro

Lyrics:

Stop la-dies pray.
I had intended not to intrude myself upon your notice in this effective but a - larm-ing cos-tume
but under these peculiar circumstances it is my bounden duty to inform you that your proceedings will not be un

A man.

a tempo

q = 120

10

a tempo
q = 120

Picc.
Fl.
Ob.
Kl. (B)
Fg.

Hn. (F)
Kor. (B)
Pos.
Pk.

Kl. Tr.
Trg.
Gr. Tr.
Be.

S. Solo
But who are you, Sir,

A. Solo

T. Solo
wit-nessed.
I am a pi-rate.
Sisters
La-dies do not shun me! This eve-ning I re-nounce my vile pro

Chor.
A pi-rate! hor-ror!
Ladies do not shun me. This

Vi. I
p
f
[p]

Vi. II
p
f
p

Vla.
p
f
p

Vc.
[p]
f
[p]

Kb.

20

colla voce

Picc. Fl. Ob. Kl. (B) Fg.

Hn. (F) Kor. (B) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

S. Solo A. Solo

T. Solo
8 fes - sion; and, to that end, o pure and peer-less mai - dens, o blus-hing buds of e-ver-bloom-ing beau-ty. I, sore of heart, I, sore of heart, im

Chor.

Vl. I Vl. II Vla. Vc. Kb.

colla voce

colla voce

colla voce

colla voce

30

Picc. Fl. Ob. Kl. (B) Fg.

Hn. (F) Kor. (B) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

S. Solo A. Solo T. Solo Chor.

Vl. I Vl. II Vla. Vc. Kb.

a2
[p]

How pi - ti - ful his tale!

How rare his beau - ty!

8 plore your kind as - sist - ance.

How pi - ti - ful his tale! How rare his beau - ty!

attacca

A

N°. 07 Air & Chorus

Frederic, Chorus of Girls

Andante
q = 92

Piccolo
2 Flöten
Oboe
2 Klarinetten in B
Fagott
2 Hörner in F
2 Kornette in B
2 Posaunen
Pauken
Kleine Trommel
Triangel
Große Trommel
Becken

Mabel
Sopran Solo
Frederic
Tenor Solo
Girls
Chor

A
Andante
q = 92

Violine I
Violine II
Viola
Violoncello
Kontrabass

1. *ff* [*pp*] 2. to Picc. 1. *ff* [*pp*] 1. *ff* [*pp*] *p*
a2 3 *f ff pp* *a2 3* *f ff pp*
[mf] ff pp tacet tacet tacet
Batteria tacet
Mabel
Frederic
Oh, is there not one maid'en brest which does not feel the moral beauty of making word-ly
Girls
Chor
[p] f p *[p] f p* *[p] f p*
3 *f ff pp* *3* *f ff pp*

10

B

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

T. Solo

Chor.

Vi. I

Vi. II

Vla.

Vc.

Kb.

in-te-rest sub - or-din-ate to sense of du - ty? Who would not give up will - ing-ly all ma - tri- mo - nial am - bi - tion, to res - cue such a

B

20 **rall.** - - - - a tempo

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

T. Solo

Chor.

one as I from his un-for-tu-nate po - si - tion! From this po - si - tion, to res - cue such a one as I from his un-for-tu-nate po - si -

VI. I

VI. II

Vla.

Vc.

Kb.

rall.

[p]

[p]

30

C

Picc.

Fl. *[p]*

Ob. *[p]* *[p]*

Kl. (B) *p*

Fg. *[p]*

Hn. (F) 1. *[p]*

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

T. Solo *p* tion!

Chor. A - las, there's not one mai-den breast which seems to feel the mo-ral beau - ty of mak - ing world-ly in-te-rest sub - or-din-ate to sense of du -

C

Vi. I *p*

!! !!

Vi. II *p*

Vla. *p*

Vc. *p*

Kb.

D

40

Picc. *p*

Fl. *f*

Ob. *ff* *lp*

Kl. (B) *a2* *3*
f *ff* *lp*

Fg. *3*
f *ff* *lp*

Hn. (F) *p*
ff

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

T. Solo *p*

oh, is there not one maid here whos home-ly face and bad com-plex-ion havecaus'd all hope to dis-ap-pear of

Chor.

D

Vl. I *f* *p*

Vl. II *f* *p*

Vla. *f* *p*

Vc. *3*
f *ff* *lp*

Kb. *3*
f *ff* *lp*

50

Picc. Fl. Ob. Kl. (B) Fg.

Hn. (F) Kor. (B) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

T. Solo Chor.

VI. I VI. II Vla. Vc. Kb.

E

60

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

T. Solo

e-ver plain you be, I'll love you! How - e - ver plain you be, if you will cast your eyes on me, how - e - ver plain you be, I'll love you, I'll love you, I'll

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

E

[p]

f

[p]

f

[p]

f

[sf]

[p]

f

[sf]

F

70

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

T. Solo

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

1.

Yes, one!

Yes! 'tis

Not one?

Not one?

e-ver win-ning man's af-fec-tion.

No, no, not one!

No, no!

'Tis Ma-bel!

[p]

[f]

[p]

f

rall.

Moderato
q = 100

80

Picc. Fl. Ob. Kl. (B) Fg. Hn. (F) Kor. (B) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be.

S. Solo: Ma bel! (p) Oh, sis-ters, deaf to pi-ty's name, for shame!

T. Solo Chor. (p)

rall.

Moderato
q = 100

VI. I VI. II Vla. Vc. Kb.

Picc.

Fl. *p*

Ob. *p*

Kl. (B) *p*

Fg. *p*

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

T. Solo

Chor

It's true that he has gone a-stray, but, pray is that a rea-son good and true why you should all be deaf to pi - ty's name?

The quest-ion is, had

VI. I

VI. II

Vla.

Vc. !?

Kb. !?

90

Picc. *[sf]*

Fl. *[sf]*

Ob.

Kl. (B) *sf*

Fg. *sf*

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

T. Solo

Chor. he not been a thing of beau-ty, would she be swayed by quite as keen a sense of du-ty?

Vi. I

Vi. II

Vla.

Vc.

Kb.

attacca

N°. 08 Air

Mabel, Chorus

Tempo di Valse

q = 220

I

Piccolo
2 Flöten
Oboe
2 Klarinetten in B
Fagott

2 Hörner in F
2 Kornette in B
2 Posaunen
Pauken

Kleine Trommel
Triangel
Große Trommel
Becken

Mabel [sempre *p*]
Sopran Solo
Poor wan - d'ring one, _____ tho' thou hast sure - ly stray-ed, take heart of grace, thy steps re - trace, poor
Girls
Chor

Tempo di Valse
q = 220

Violine I
Violine II
Viola
Violoncello
Kontrabass

A

rall. a tempo

20

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

Chor

A

rall. a tempo

q = 220

Vl. I

Vl. II

Vla.

Vc.

Kb.

colla voce 30 **B**

Picc. Fl. Ob. Kl. (B) Fg.

Hn. (F) Kor. (B) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

S. Solo Chor.

VI. I VI. II Vla. Vc. Kb.

true peace of mind, why, take it, it is thine.
 Take heart, no dan-ger lowers; take a - ny heart but

B

40

Picc. -

Fl. f.

Ob. -

Kl. (B) -

Fg. p. f.

Hn. (F) -

Kor. (B) -

Pos. pp. f.

Pk. -

Kl. Tr. -

Trg. -

Gr. Tr. -

Be. -

S. Solo -

Take heart, fair days will shine; take a - ny heart, take mine!

ours. f.

Chor. Take heart, no dan-ger-flowers; take ___

VI. I f. p. f.

VI. II p. f.

Vla. p. f.

Vc. p. f.

Kb. p.

60

C

Picc.

Fl.

Ob.

Kl. (B)

Fg.

p

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

Chor.

Take heart, fair days will shine; take a - ny heart, take mine! Ah! Ah!

a___ny heart but ours.

C

Vl. I

Vl. II

Vla.

Vc.

Kb.

lp

p

p

p

colla voce

D

Picc. -

Fl. 1. - 2. to Picc.

Ob. -

Kl. (B) - *[p]* - *[p]*

Fg. - *p* - *p*

Hn. (F) - *p*

Kor. (B) -

Pos. -

Pk. -

Kl. Tr. -

Trg. -

Gr. Tr. - *p*

Be. -

S. Solo - *[p]*
— though thou hast surely stray'd. Take heart of grace, thy steps re - trace, poor wan - d'ring one!

Chor. - Poor wan - d'ring

colla voce

D

Vi. I - *[p]*

Vi. II - *pizz.* - *[p]*

Vla. - *pizz.* - *[p]*

Vc. - *[p]* - *pizz.*

Kb. - *[p]*

90

Picc. -

Fl. (p)

Ob.

Kl. (B) 1. 1.

Fg.

Hn. (F)

Kor. (B) p

Pos. p

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo Ah, ah! Ah, ah, ah! {p} Ah, ah! Ah, ah, ah! Fair days will shine, take heart!

Chor one, poor wan - dring one! Take heart, take heart!

Animato

q = 260

Vl. I -

VI. II arco p

Vla. arco p

Vc. pizz. arco pizz. arco

Kb. pizz. arco [p]

E

100

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

Chor.

S. Solo

Chor.

E

Vl. I

Vl. II

Vla.

Vc.

Kb.

120

110

Picc.

Fl. [p]

Ob. p

Kl. (B) [p]

Fg. [p]

Hn. (F) a2 p

Kor. (B) a2 p

Pos. p

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo — Take mine! Take heart
Chor Take a - ny heart but ours! Take heart!

VI. I

VI. II

Vla.

Vc.

Kb.

F

Picc. -

Fl. *senza flauto?*

Ob. -

Kl. (B) *[f]*

Fg. *f*

Hn. (F) *f*

Kor. (B) *a2* *[ff]*

Pos. *[ff]*

Pk. -

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

Chor

Take mine!
Take heart! *f*
Take heart to dan-
ger lowers; take a
ny heart but

F

Vl. I

Vl. II

Vla. *f*

Vc.

Kb.

Picc.

Fl. *f*

Ob.

Kl. (B) *a2*

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg. *(lp)*

Gr. Tr.

Be.

S. Solo Ah, ah!

Chor ours. Take heart, take heart, take a - ny heart but

Vl. I

Vl. II

Vla.

Vc.

Kb.

Cadenza

140

Cadenza

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

Chor.

ours, take heart.

Cadenza ad lib.

Vi. I

Vi. II

Vla.

Vc.

Kb.

N°. 09 Recit

Edith, Kate, Chorus of Girls

117

Allegretto

q = 128
tacet

2 Hörner in F tacet

2 Kornette in B tacet

2 Posaunen tacet

Pauken tacet

Soprano Solo: Edith

What ought we to do? Gen-tle sis-ters, say! Pro- pri e ty, we know, says we ought to stay, while sym-pa-thy ex-claims,

Musical score for the Alt Solo part, staff 10. The staff begins with a treble clef, a key signature of one flat, and a common time signature. The first measure consists of a whole rest followed by six half rests. The second measure consists of a whole rest followed by five half rests. The third measure consists of a whole rest followed by four half rests. The fourth measure consists of a whole rest followed by three half rests. The fifth measure consists of a whole rest followed by two half rests. The sixth measure consists of a whole rest followed by one half rest.

A musical staff for the Chorus section. The key signature is C major (one sharp). The first measure contains a single note in the soprano clef, followed by six measures of rests.

Allegretto

$$q = 128$$

Musical score for orchestra section 1, measures 1-4. The score includes parts for Violin I, Violin II, Viola, Violoncello, and Kontrabass. The key signature is B-flat major (two flats), and the tempo is q = 128. The dynamics are all marked as *p* (pianissimo). The music consists of a continuous pattern of eighth-note pairs and sixteenth-note pairs, primarily using the notes B-flat, A, G, and F-sharp.

10

Picc. Fl. Ob. Kl. (B) Fg.

Hn. (F) Kor. (B) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

S. Solo A. Solo Chor.

VI. I VI. II Vla. Vc. Kb.

"Free them from your te-ther; play at o-ther games, leave them here to - ge- ther."

Her case may a-ny day be yours, my dear, or mine;

pizz. arco
pizz. arco
pizz. arco
pizz. arco
pizz. arco

Picc. Fl. Ob. Kl. (B) Fg.

Hn. (F) Kor. (B) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

S. Solo

A. Solo let her make her hay while the sun does shine. Let us com - pro mise, our hearts are not of lea - ther;

Chor.

Vl. I Vl. II Vla. Vc. Kb.

20

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

A. Solo

let us shut our eyes, and talk a - bout the wea- ther.

Chor.

Yes, yes, let's talk a - bout the wea- ther.
pizz.

Vi. I

Vi. II

Vla.

Vc.

Kb.

pizz.

pizz.

pizz.

pizz.

attacca

Allegro vivace
q = 136

N°. 10 Duet
Mabel, Frederic, Chorus of Girls

121

1. Piccolo: f
2 Flöten: f
Oboe: f
2 Klarinetten in A: f, a2, 1.
Fagott: f, Solo
10. Fagott: p
2 Hörner in F: tacet
2 Kornette in A: tacet
2 Posaunen: tacet
Pauken: tacet
Kleine Trommel: tacet
Triangel: tacet
Große Trommel: tacet
Becken: tacet

Mabel: Soprano Solo
Frederic: Tenor Solo
Girls: Chorus
How beau-ti-ful-ly blue the sky, the glass is ris-ing ve-ry high, con - ti-nue fine I hope it may, and yet it rain'd but

Allegro vivace
q = 136

Violine I: arco
Violine II: pizz., arco
Viola: pizz., arco
Violoncello: pizz., arco
Kontrabass: f, p

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

T. Solo

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

yes-ter-day; to - mor-row it may pour a-gain (I hear the coun-try wants some rain), yet peo-ple say, I know not why, that we shall have a warm Ju-ly. To - mor-row it may

Valse

q = 260

30

123

A

Picc. -

Fl. -

Ob. -

Kl. (A) -

Fg. -

Solo
[p] pp

p pp

Hn. (F) -

Kor. (A) -

Pos. -

Pk. -

Kl. Tr.

Trg.

Gr. Tr.

Be. -

S. Solo -

T. Solo -

Chor -

Did e - ver

pour a-gain (I hear the coun-trywants some rain), yet peo-ple say, I know not why, that we shall have a warm Ju-ly. to - mor-row it may pour a-gain (I hear the coun-try

A

Valse

q = 260

Vl. I -

Vl. II -

Vla. -

Vc. -

Kb. -

pp

pp

pp

pp

pp

Picc. Fl. Ob. Kl. (A) Fg.

Hn. (F) Kor. (A) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

S. Solo T. Solo Chor.

Vl. I Vl. II Vla. Vc. Kb.

mai— den wake from dream— of home - - - ly du-ty to find her day - light break with such ex - ceed -

wants some rain), yet peo-ple say, I know not why, that we shall have a warm Ju-ly.

B

Picc. - *p*

Fl. - *p*

Ob.

Kl. (A) *p*

Fg. *[p]*

Hn. (F) *[p]*

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo - ing beau- ty! Did e - ver mai - den close her eyes_ on wa - king sad-ness, to dream of such ex-

T. Solo

Chor.

B

Vi. I *pp*

Vi. II

Vla.

Vc. *pp*

Kb.

C

60

Picc. Fl. Ob. Kl. (A) Fg.

Hn. (F) Kor. (A) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

S. Solo T. Solo Chor

ceed - ing glad-ness!

Ah, yes! ah, yes—— this is ex - cee - ding glad-ness.

How beau-ti-ful - ly

q = 136 70

Vl. I Vl. II Vla. Vc. Kb.

80

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

T. Solo

Chor.

blue the sky, the glass is ris-ing ve-ry high, con - ti-nue fine I hope it may, and yet it rain'd but yes ter-day; to - mor-row it may pour a-gain(I hear the coun-try

Vi. I

Vi. II

Vla.

Vc.

Kb.

D

90

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

T. Solo

Chor

wants some rain), yet people say, I know not why, that we shall have a warm Ju-ly. To-mor-row it may pour a-gain (I hear the coun-trywants some rain), yet people say, I

D

VI. I

VI. II

Vla.

Vc.

Kb.

Tempo di Valse

g = 260

100

100

Picc. Fl. Ob. Kl. (A) Fg.

Hn. (F) Kor. (A) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

S. Solo

T. Solo

Chor.

Tempo di Valse
q = 260

Vl. I Vl. II Vla. Vc. Kb.

E

110

q = 140

Picc.

Fl.

Ob.

Kl. (A)

Fg.

f

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

T. Solo

Chor.

and wake to find that soul with peace and vir - tue beam-ing!

How beau-ti-ful-jy blue the sky, the glass is ri-sing ve-ry high, con

E

q = 140

Vi. I

Vi. II

Vla.

Vc.

Kb.

F

120

q = 260

Picc. Fl. Ob. Kl. (A) Fg.

Hn. (F) Kor. (A) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

S. Solo T. Solo Chor

Did e - ver mai - den
Did e - ver pi - rate
ti-nue fine I hope it may, and yet it rain'd but yes-ter-day; con - ti-nue fine I hope it may, and yet it rain'd but yes-ter day. How beau-ti-ful-ly blue the sky, the

F

q = 260

Vl. I Vl. II Vla. Vc. Kb.

130

Picc. Fl. Ob. Kl. (A) Fg.

Hn. (F) Kor. (A) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

S. Solo T. Solo Chor.

wake from dream of home - - ly du - ty to find her day - light brea with such ex -
loathed for - sake_ his hi - - deous mis - son to find him - self_ be - trothed to la - - dy
glass is ris-ing ve - ry high, con - ti-nue fine I hope it may, and yet it rain'd but yes-ter-day; to - mor-row it may pour a-gain(I hear the coun try wants some rain), yet

Vl. I Vl. II Vla. Vc. Kb.

G

140 q = 144

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

T. Solo

Chor.

Vi. I

Vi. II

Vla.

Vc.

Kb.

reed - - ing beau - ty! Ah, yes!

of _____ po - si - tion! Ah, yes!

peo - ple say, I know not why, that we shall have a warm Ju - ly, yet peo - ple say, I know not why, that we shall have a

pizz. 4 4 arco

{p} pizz. 4 4

{p} 4 4

pizz. 4 4

{p} 4 4

pizz. 4 4

{p} 4 4

150

This musical score page contains ten staves of music, each with a specific instrument name and dynamic markings. The instruments are:

- Picc. (Piccolo): Starts with a dynamic of *p*, followed by *ff*.
- Fl. (Flute): Starts with a dynamic of *p*, followed by *ff*.
- Ob. (Oboe): Starts with a dynamic of *p*, followed by *ff*.
- Kl. (A) (Alto Clarinet): Starts with a dynamic of *p*, followed by *a2* and *f*.
- Fg. (French Horn): Starts with a dynamic of *p*, followed by *ff*.
- Hn. (F) (Flute in F): Starts with a dynamic of *p*, followed by *ff*.
- Kor. (A) (Alto Saxophone): Shows rests throughout the staff.
- Pos. (Bassoon): Shows rests throughout the staff.
- Pk. (Percussion): Shows rests throughout the staff.
- Kl. Tr. (Kettledrum): Shows rests throughout the staff.
- Trg. (Triangle): Shows rests throughout the staff.
- Gr. Tr. (Glockenspiel): Shows rests throughout the staff.
- Be. (Bell): Shows rests throughout the staff.
- S. Solo (Soprano Solo): Starts with a dynamic of *p*, followed by *ff*. The vocal line includes lyrics: "Ah yes, ah yes!"
- T. Solo (Tenor Solo): Starts with a dynamic of *p*, followed by *ff*. The vocal line includes lyrics: "Ah yes, ah yes!"
- Chor (Chorus): Starts with a dynamic of *p*. The vocal line includes lyrics: "warm Ju - ly, a warm Ju - ly."
- VI. I (First Violin): Starts with a dynamic of *p*, followed by *ff*.
- VI. II (Second Violin): Starts with a dynamic of *p*, followed by *ff* and *arco*.
- Vla. (Cello): Starts with a dynamic of *p*, followed by *ff* and *arco*.
- Vc. (Double Bass): Starts with a dynamic of *p*, followed by *ff* and *arco*.
- Kb. (Kettle Drums): Starts with a dynamic of *p*.

N°. 11 Recitative and Chorus of Pirates

Frederic, Chorus Girls, Chorus Pirates

135

Allegretto
q = 140

Piccolo
2 Flöten
Oboe
2 Klarinetten in A
Fagott

2 Hörner in F
2 Kornetts in A
2 Posaunen

Pauken tacet

Kleine Trommel
Triangel
Große Trommel
Becken

Frederic
Tenor Solo
Stay, we must not lose our sen-ses, men who stick at no of-fen-ces will a-non be here! Pi - ra-cy their dread-ful trade is,
Girls
Chor
Pirates

Allegretto
q = 140

Violine I
Violine II
Viola
Violoncello
Kontrabass

10

Picc. Fl. Ob. Kl. (A) Fg.

Hn. (F) Kor. (A) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

T. Solo Chor.

VI. I VI. II Vla. Vc. Kb.

8 pray you get you hence, young la-dies, while the coast is cleat.

No, we must not lose our sen ses, if they stick at no of - fen-ces we should not be here!

Vivace
q = 200

Picc. Fl. Ob. Kl. (A) Fg.

Hn. (F) Kor. (A) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

T. Solo

Chor.

Vl. I Vl. II Vla. Vc. Kb.

Pi - ra-cy their dread-ful trade is, Nice com-pa-nions for young la-dies; let us dis - ap... Too late! Todate!

Ha!Ha! Ho,

Vivace
q = 200

ff

ff

ff

ff

ff

ff

[più mosso]
h = 112

Picc. (8) 20

Fl.

Ob.

Kl. (A)

Fg. f a2 a2 f

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

T. Solo 8

Chor.

ho, ha ha ha ha ho ho ho ho!

Now here's a first-rate op-por - tu-ni-ty to get mar-rid with im-

[più mosso]
h = 112

VI. I

VI. II

Vla.

Vc.

Kb. f

30

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

T. Solo

Chor.

Vi. I

Vi. II

Vla.

Vc.

Kb.

pu-ni-ty, and in dulge in the fe - li - ci - ty of un-bound-ed-do-mes- ti-ci - ty! You shall quick-ly be par - son-i - fied, con-ju-gal-ly ma-tri - mon-i - fied by a

H

40

Picc.
Fl.
Ob.
Kl. (A)
Fg.

Hn. (F)
Kor. (A)
Pos.
Pk.

Kl. Tr.
Trg.
Gr. Tr.
Be.

T. Solo
Chor.

We havenissed our op-por-tu-ni-ty of es-cap-ing with im-pu-ni-ty, so fair-well to the fe-
doc-tor of di-vi-ni-ty, who is lo-ca-ted in this vi-ci-ni-ty.

H

Vi. I
Vi. II
Vla.
Vc.
Kb.

[mf]

[mf]

[mf]

Picc. Fl. Ob. Kl. (A) Fg.

Hn. (F) Kor. (A) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

T. Solo Chor.

li - ci - ty of our mai - den do - mes - ti - ci - ty! We shall quickly be par - so-ni-fied, con - ju - gal - ly ma - tri - mon i - fied, by a doc - tor of di - vi - ni - ty who is lo -

Vl. I Vl. II Vla. Vc. Kb.

60

Picc. *f*

Fl. *f*

Ob. *f*

Kl. (A) *f*

Fg. *f*

Hn. (F) *f*

Kor. (A)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

T. Solo

Chor
ca-ted in this vi - ci-ni-ty. By a doc-tor of di - vi-ni-ty who re-sides in this vi - ci-ni-ty, by a doc-tor, a doc-tor, a doc-tor of di -
f
By a doc-tor of di - vi-ni-ty who re-sides in this vi - ci-ni-ty, by a doc-tor, a doc-tor, a doc-tor of di -

VI. I *f*

VI. II *f*

Vla. *f*

Vc.

Kb.

Picc. Fl. Ob. Kl. (A) Fg.

Hn. (F) Kor. (A) Pos.

Pk.

Kl. Tr. Trg. Gr. Tr. Be.

T. Solo

Chor vi - ni - ty, of di - vi - ni - ty.
vi - ni - ty, of di - vi - ni - ty.

Vi. I Vi. II Vla. Vc. Kb.

N°. 12 Recitative

Mabel, Major-General, Samuel, Chorus

Moderato

q = 148

a battuta

Recitative

1 Piccolo tacet

2 Flöten tacet

Oboe tacet

2 Klarinetten in B tacet

Fagott tacet

2 Hörner in F tacet

2 Kornette in B tacet

2 Posaunen tacet

Pauken tacet

Kleine Trommel Batteria tacet

Triangel

Große Trommel

Becken

Sopran Solo Mabel

Hold, Mon-sters! Ere your pirate caravanserai proceed against our will to wed us all just bear in mind that we are Wards in Chancery, and father is a Major-Ge-ne-ral!

Men. Gen.

Tenor Solo

Bass Solo Samuel

Girls

Chor

Pirates

Recitative
colla voce

Moderato

q = 148

Violine I fp

Violine II fp

Viola fp

Violoncello fp

Kontrabass fp

10

q. = 100

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

S. Solo

T. Solo

B. Solo

Chor.

Vi. I

Vi. II

Vla.

Vc.

Kb.

10

q. = 100

He is! Hur - rah for the Ma - jor

Yes, yes, I am a Ma-jor - Ge - ne-ral!

Ge-ne-ral!

For he is a Ma-jor Ge-ne-ral.

Yes, yes, he is a Ma-jor Ge-ne-ral!

He is! Hur - rah for the Ma - jor

He is! Hur - rah for the Ma - jor

mf

f

mf

f

mf

f

mf

f

Picc. Fl. Ob. Kl. (B) Fg.

Hn. (F) Kor. (B) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

S. Solo T. Solo B. Solo Chor.

VI. I VI. II Vla. Vc. Kb.

Ge - ne -ral! He is! Hur -

And it is, it is a glo - rious thing to be a Ma - jor - Ge - ne -ral.

Ge - ne -ral! He is! Hur -

Ge - ne -ral! He is! Hur -

p *f*

p *f*

p *f*

p

20

Picc. Fl. Ob. Kl. (B) Fg.

Hn. (F) Kor. (B) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

S. Solo T. Solo B. Solo Chor.

rah for the Ma - jor - Ge - ne - ral! Hur - rah for the Ma - jor - Ge - ne - ral!

rah for the Ma - jor - Ge - ne - ral! Hur - rah for the Ma - jor - Ge - ne - ral!

rah for the Ma - jor - Ge - ne - ral! Hur - rah for the Ma - jor - Ge - ne - ral!

Vi. I Vi. II Vla. Vc. Kb.

Nº. 13 SONG

Major-General

Allegro
 $\text{h} = 92$

Piccolo
2 Flöten
Oboe
2 Klarinetten in B
Fagott
2 Hörner in F
2 Kornetts in B
2 Posaunen
Eb, Bb
Pauken
Kleine Trommel
Triangel
Große Trommel
Becken

M.-General
Tenor Solo
All others
Chor

Allegro
 $\text{h} = 92$

Violine I
Violine II
Viola
Violoncello
Kontrabass

A

Picc. Fl. Ob. Kl. (B) Fg. Hn. (F) Kor. (B) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

T. Solo Chor.

Measures 10-11: Picc., Fl., Ob., Kl. (B), Fg., Hn. (F), Kor. (B), Pos., Pk. play eighth-note patterns. Kl. Tr., Trg., Gr. Tr., Be. play sustained notes. T. Solo begins singing at measure 11. Chor. begins singing at measure 11.

T. Solo Chor.

1. I am the ve - ry mo-del of a mo - dern Ma-jor-Ge-ne - ral, I've in - for - ma-tion ve - ge - ta-ble,
2. I know our mythic hi - sto-ry, King Ar-thur's, and Sir Ca-ra-doc's, I an-swer hard a-cros-tics, I've a

pp

VI. I VI. II Vla. Vc. Kb.

Measures 11-12: T. Solo continues singing. Chor. joins in. VI. I, VI. II, Vla., Vc., Kb. play eighth-note patterns. Dynamics: pp.

VI. I VI. II Vla. Vc. Kb.

pp

Measures 12-13: VI. I, VI. II, Vla., Vc., Kb. continue playing eighth-note patterns. Dynamics: pp.

20

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

T. Solo

Chor.

Vi. I

Vi. II

Vla.

Vc.

Kb.

a - ni - mal, and mi - ne - ral, I know the kings of Eng - land, and I quote the fights his - to - ri - cal, from Ma - ra - thon to Wa - ter - loo, in or - der ca - te - go - ri - cal. I'm pretty taste for Pa - ra - dox, I quote, in E - le - gi -acs, all the crimes of He - lio - ga - ba - lus! In co nics I can floor pe - cu - li - a - ri - ties pa - ra - bo - lous. I can

Picc. Fl. Ob. Kl. (B) Fg. Hn. (F) Kor. (B) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

T. Solo Chor.

VI. I VI. II Vla. Vc. Kb.

(8) ve-ry well ac-quaint ed, too, with mat-ters ma - the - ma - ti - cal; I un - der stand e - qua tions, both the sim - ple and quad-ra - ti - cal, a - bout bi - no-mial the - o - rem. I'm tell un-doubt ed Ra - pha - els from Ge - rard Dows and Zoff - an - ies. I know the croak-ing cho - rus from the frogs of A - ris - to - pha - nes! Then I can hum a fugue, of which I've

B

30

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

T. Solo

Chor.

teem-ing with a lot of news,
heard the mu sic's din a - fore,

with ma - ny cheer-ful facts a - bout the square of the hy - po-then-use.
and whis-tle all the airs from that in - fer - nal non-sense, Pin - a - fore!

1. With ma - ny cheer-ful facts a - bout the
2. And whis-tle all the airs from that in -

B

VI. I

VI. II

Vla.

Vc.

Kb.

Picc. Fl. Ob. Kl. (B) Fg. Hn. (F) Kor. (B) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. T. Solo Chor.

square of the hy - po - then - use, with
fer - nal non-sense *Pin - a - fore*, and
ma - ny cheer - ful facts a - bout the
whis - tle all the airs from that in -
square of the hy - po - then - use, with
fer - nal non-sense, *Pin - a - fore*, and
ma - ny cheer - ful facts a - bout the
whis - tle all the airs from that in -

Vl. I Vl. II Vla. Vc. Kb.

C

40

Picc. Solo

Fl.

Ob.

Kl. (B) Solo

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

T. Solo

Chor

Vl. I

Vl. II

Vla.

Vc.

Kb.

1. I'm ve-ry good at in - teg - ral and dif - fer - en - tial cal - cu - lus; I know the sci - en - ti - fi - names of
2. Then I can write a wash-ing hill in Ba - by - lon - ic cu - nei - form, and tell you ev - 'ry de - tail of Ca

square of the hy - po - then - po - then - use.
fer - mal non - sense, Pin - a - pin - a - fore.

C

pp

[pp]

pp

[pp]

Picc. Fl. Ob. Kl. (B) Fg. Hn. (F) Kor. (B) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

T. Solo Chor.

VI. I VI. II Vla. Vc. Kb.

be-ings a - ni-mal-cu-lous: In short, in mat-ters ve - ge - ta - ble, a - ni - mal, and mi - ne - ra, I am the ve - ry - mo-del of a mo-dern Ma-jor-Ge - ne - ral.
rac - ta - cus -'s u - ni - form. In short, in mat-ters ve - ge - ta - ble, a - ni - mal, and mi - ne - ra, I am the ve - ry - mo-del of a mo-dern Ma-jor-Ge - ne - ral.

f
*1.In
2.But*
f

f
ff
f
f
f

D

Picc. Fl. Ob. Kl. (B) Fg. Hn. (F) Kor. (B) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

T. Solo

Chor.

E
meno mosso
 $50\text{ h} = 84$

short, in mat-ters ve-ge-ta-ble,
still, in mat-ters ve-ge-ta-ble,
a - ni - mal, and mi-ne - ral, he
a - ni - mal, and mi-ne - ral, he
is the ve-ry mo-del of a
is the ve-ry mo-del of a
mo-dern Ma-jor-Ge-ne - ral!
mo-dern Ma-jor-Ge-ne - ral!

{pp}

In

D

Vl. I Vl. II Vla. Vc. Kb.

E
meno mosso
 $h = 84$

p p p p

Picc. Fl. Ob. Kl. (B) Fg. Hn. (F) Kor. (B) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

T. Solo Chor.

Vl. I Vl. II Vla. Vc. Kb.

fact, when I know what is meant by "ma-me-lon" and "ra-ve-lin", when I can tell at sight a Mau-ser rif-le from a ra-ve-lin; when such af-fairs as sor-ties and sur-chasse-pot

60

This musical score page contains ten staves of music. The top six staves are for woodwind instruments: Picc., Fl., Ob., Kl. (B), Fg., Hn. (F), Kor. (B), and Pos. (all in B-flat). The next three staves are for brass instruments: Pk. (in C), Kl. Tr., Trg., Gr. Tr., and Be. (all in B-flat). The bottom five staves are for strings: T. Solo, Chor. (in C), Vi. I, Vi. II, Vla. (in B-flat), Vc. (in C), and Kb. (in C). The vocal part (T. Solo) has lyrics: "pri-ses I'm more wa-ry at; and when I know pre-cise-ly what is meant by com mis-sa - ri - at; when I have learnt what pro-gress has been made in mo-dern gun-ne - ry; when". The page number 158 is at the top left, and the measure number 60 is centered above the staff.

Picc.
Fl.
Ob.
Kl. (B)
Fg.
Hn. (F)
Kor. (B)
Pos.
Pk.
Kl. Tr.
Trg.
Gr. Tr.
Be.
T. Solo
Chor.
Vi. I
Vi. II
Vla.
Vc.
Kb.

pri-ses I'm more wa-ry at; and when I know pre-cise-ly what is meant by com mis-sa - ri - at; when I have learnt what pro-gress has been made in mo-dern gun-ne - ry; when

Dialogue **a tempo**
h = 92

Picc. Fl. Ob. Kl. (B) Fg. Hn. (F) Kor. (B) Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

T. Solo Chor.

Vi. I Vi. II Vla. Vc. Kb.

I know more of tac-tics than a no-vice in a gun-ne - ry; in short, when I've a smat-ter-ing of e - le-men-tal stra-te-gy you'll say a bet-ter Ma-jor-Ge ne-

Dialogue **a tempo**
h = 92

F

70

Picc.

Fl. *f*

Ob. *f*

Kl. (B) *f*

Fg. *f*

Hn. (F) *f*

Kor. (B)

Pos. *f*

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

T. Solo
ral has ne-ver sat a gee.

Chor.
You'll say a bet-ter Ma-jor-Ge - ne - ral has ne-ver sat a gee, you'll say a bet-ter Ma-jor-Ge - ne - ral has ne-ver sat a gee, you'll say a bet-ter Ma-jor-Ge - ne -

F

Vi. I *f*

Vi. II *f*

Vla. *f*

Vc. *f*

Kb. *f*

G

Picc. Fl. Ob. Kl. (B) Fg.

Hn. (F) Kor. (B) Pos.

Pk.

Kl. Tr. Trg. Gr. Tr. Be.

T. Solo

Chor.

pp

For my mi-li-ta-ry know-ledge, though I'm pluck-y and ad-ven-tu-ry, has on-ly been brought down to the be

T. Solo

Chor.

G

VI. I

VI. II

Vla.

Vc.

Kb.

H

Picc. Fl. Ob. Kl. (B) Fg. Hn. (F) Kor. (B) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be.

T. Solo Chor.

gin-ning of the cen-tu-ry, but still, in mat-ters ve-ge-ta-ble, a-ni-mal, and mi-ne-ral, I am the ve-ry mo-del of a mo-dern Ma-jor-Ge-ne-ral.
But still, in mat-ters ve-ge-ta-ble,

Vl. I Vl. II Vla. Vc. Kb.

Picc. Fl. Ob. Kl. (B) Fg. Hn. (F) Kor. (B) Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. T. Solo Chor a - ni - mal, and mi - ne - ral, he is the ve - ry mo - del of a mo - dern Ma - jor - Ge - ne - ral.

Vl. I Vl. II Vla. Vc. Kb.

This musical score page contains ten staves of music. The top section includes Picc., Fl., Ob., Kl. (B), Fg., Hn. (F), Kor. (B), Pos., Pk., Kl. Tr., Trg., Gr. Tr., and Be. instruments. The middle section features T. Solo and Chor. instruments. The bottom section includes Vl. I, Vl. II, Vla., Vc., and Kb. instruments. The score is in common time, with a key signature of one flat. Various dynamics are indicated throughout the score, such as ff and fff.

90

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor. (B)

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

T. Solo

Chor.

Vi. I

Vi. II

Vla.

Vc.

Kb.

Moderato
 $q = 100$

Recit.

a battuta

Piccolo
2 Flöten
Oboe
2 Klarinetten in B
Fagott
2 Hörner in F
2 Kornetts in A
2 Posaunen
Pauken
Kleine Trommel
Triangel
Große Trommel
Becken
Mabel
Sopran Solo
Edith
Kate, Ruth
Alt Solo
Frederic
Tenor Solo
M.-General
Tenor Solo
Samuel, King
Bass Solo
Girls
Chor
Pirates

Moderato
 $q = 100$

Recit.

a battuta

Violine I
Violine II
Viola
Violoncello
Kontrabass

Oh, men of dark and dis-mal fate! Fore - go your cru-el em- ploy. Have pi-ty on my lone - ly state. I

Andante
q = 80

10

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.
Trg.
Gr. Tr.
Be.

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen.

Samuel, King

Chor

am an or - phan boy. An or-ph'an boy! These chil-dren whom you see are all that
a2 An or-ph'an boy! How sad, an or-ph'an boy!

Gen.

Andante
q = 80

Vi. I

Vi. II

Vla.

Vc.

Kb.

20

Picc. Fl. Ob. Kl. (B) Fg.

Hn. (F) Kor. Pos.

Pk.

Kl. Tr. Trg. Gr. Tr. Be.

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen. Gen. I can call my own. Take them a-way from me, and I shall be in-deed a-lone! Gen. If pi - ty you can feel, leave me my

Samuel, King

Chor. Poor fel-low. Poor fel-low.

Vi. I Vi. II Vla. Vc. Kb.

The vocal parts have lyrics:

- M.-Gen. (Soprano):** Gen. I can call my own. Take them a-way from me, and I shall be in-deed a-lone! Gen. If pi - ty you can feel, leave me my
- Chor. (Chorus):** Poor fel-low. Poor fel-low.

colla voce **a tempo**

A

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen.

sole re - main-ing joy! See at your feet they kneel! Your hearts you can-not steel a - gainst the sad, sad tale, of the lone-ly or-ph'an boy!

Sam, King

Samuel, King

Chor.

Violin I

Violin II

Vla.

Vc.

Kb.

See,

Poor fel-low. See,

colla voce **a tempo**

[colla voce]

[colla voce]

[colla voce]

f

f

f

A

30

Picc.

Fl.

Ob.

Kl. (B)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.
Trg.
Gr. Tr.
Be.

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen.

Samuel, King

Chor.

Vi. I

Vi. II

Vla.

Vc.

Kb.

at our feet they kneel! Our hearts we can-not steel a - gainst the sad, sad tale_ of the lone-ly or-phan boy! The or - phan boy! The or - phan boy! See

[p]

[p]

muta in A

Sam. Sam. King

at our feet they kneel! Our hearts we can-not steel a - gainst the sad, sad tale_ of the lone-ly or-phan boy!

Allegro vivace

40 q. =88

Picc. Fl. Ob. Fg.

Hn. (F) Kor. Pos.

Pk.

Kl. Tr. Trg. Gr. Tr. Be.

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen.

Samuel, King

Chor.

Vl. I Vl. II Vla. Vc. Kb.

I'm tel-ling a ter-ri-ble

at our feet they kneel! Our hearts we can-not steel a-against the tale_ of the lone-ly or -phan boy.

mf *sempre p*

mf *sempre p*

p

p

50

Picc. - - - - -

Fl. - - - - -

Ob. - - - - -

Fg. - - - - -

Hn. (F) - - - - -

Kor. - - - - -

Pos. - - - - -

Pk. - - - - -

Kl. Tr. - - - - -

Trg. - - - - -

Gr. Tr. - - - - -

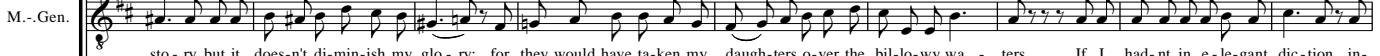
Be. - - - - -

Mabel - - - - -

Edith - - - - -

Kate, Ruth - - - - -

Frederic - - - - -

M.-Gen. 
sto - ry, but it does-n't di-min-ish my glo - ry; for they would have ta-ken my daugh-ters o-ver the bil-lo-wy wa - ters. If I had-nt, in e - le-gant dic-tion in -

Samuel, King - - - - -

Chor - - - - -

VI. I 

VI. II 

Vla. 

Vc. 

Kb. 

B

Picc. -

Fl. -

Ob. -

Kl. (A) -

Fg. -

Hn. (F) -

Kor. -

Pos. -

Pk. -

Kl. Tr.

Trg.

Gr. Tr.

Be. -

Mabel -

Edith -

Kate, Ruth -

Frederic -

M.-Gen. -

Samuel, King -

Chor -

Vi. I -

Vi. II -

Vla. -

Vc. -

Kb. -

B

pizz.

pizz.

pizz.

pizz.

pizz.

He is tel-ling a ter-ri-ble sto - ry, which will

He is tel-ling a ter-ri-ble sto - ry, which will

Kate

He is tel-ling a ter-ri-ble sto - ry, he shall

He is tel-ling a ter-ri-ble sto - ry, he shall

dulged in an in-no-cent fic - tion, which is not in the same ca-te - go - ry as tell-ing a re-gu-lar ter-ri-ble sto - ry.

He is tel-ling a ter-ri-ble sto - ry, he shall

He is tel-ling a ter-ri-ble sto - ry, he shall

60

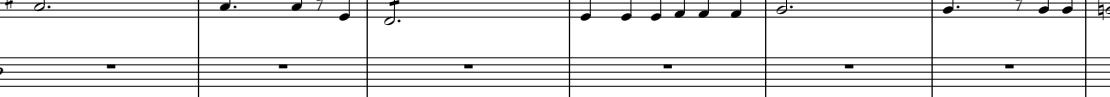
Picc. -

Fl. -

Ob. -

Kl. (A) 

Fg. 

Hn. (F) 

Kor. -

Pos. -

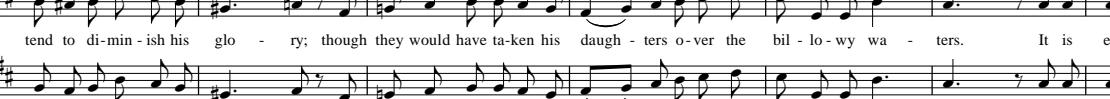
Pk. -

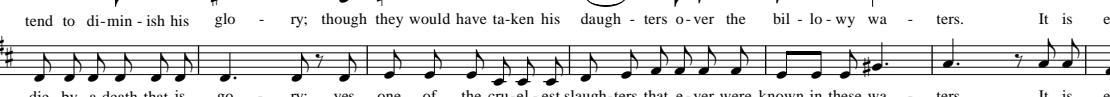
Kl. Tr. -

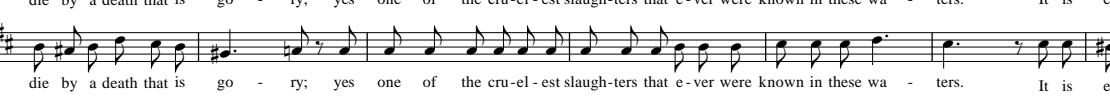
Trg. -

Gr. Tr. -

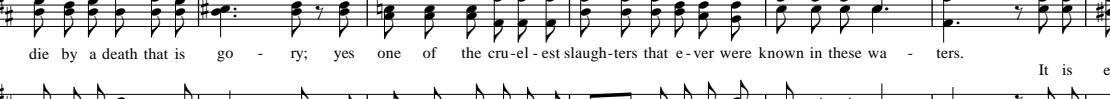
Be. -

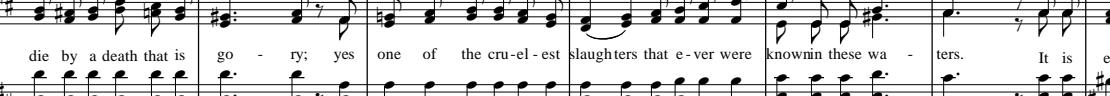
Mabel 

Edith 

Kate, Ruth 

Frederic 

M.-Gen. 

Samuel, King 

Chor 

Vi. I 

Vi. II 

Vla. 

Vc. 

Kb. 

C

Picc. -

Fl. -

Ob. -

Kl. (A) 

Fg. -

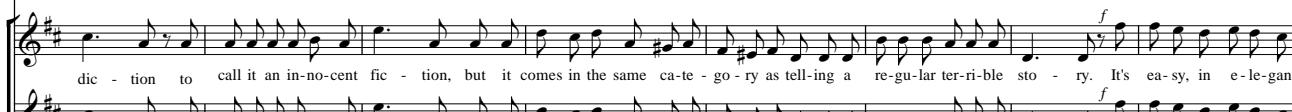
Hn. (F) 

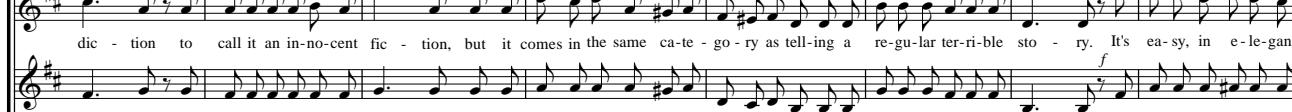
Kor. -

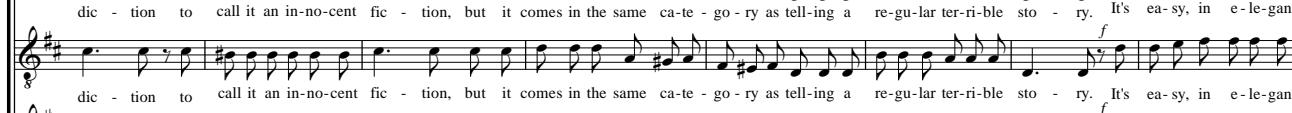
Pos. -

Pk. -

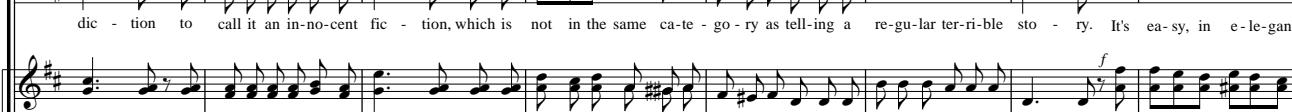
Kl. Tr.
Trg.
Gr. Tr.
Be. -

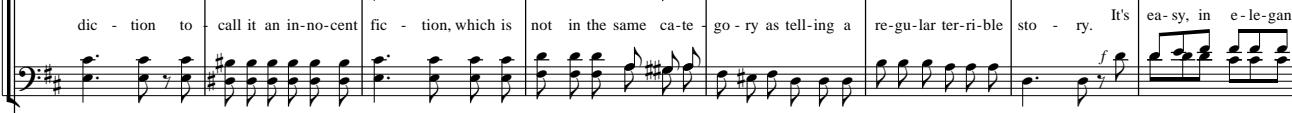
Mabel 

Edith 

Kate, Ruth 

Frederic 

M.- Gen. 

Samuel, King 

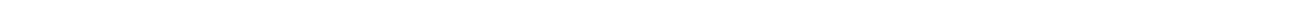
Chor. 

VI. I 

VI. II 

Vla. 

Vc. 

Kb. 

80

Mabel dic-tion, to call it an in-no-cent fic-tion, but it comes in the same ca-te-go-ry as tell-ing a re-gu-lar sto-ry.

Edith dic-tion, to call it an in-no-cent fic-tion, but it comes in the same ca-te-go-ry as tell-ing a re-gu-lar sto-ry.

Kate, Ruth dic-tion, to call it an in-no-cent fic-tion, but it comes in the same ca-te-go-ry as tell-ing a re-gu-lar sto-ry.

Frederic dic-tion, to call it an in-no-cent fic-tion, but it comes in the same ca-te-go-ry as tell-ing a re-gu-lar sto-ry.

M.-Gen. dic-tion, to call it an in-no-cent fic-tion, but it comes in the same ca-te-go-ry as tell-ing a re-gu-lar sto-ry.

Samuel, King dic-tion, to call it an in-no-cent fic-tion, but it comes in the same ca-te-go-ry as tell-ing a re-gu-lar sto-ry.

Chor. dic-tion, to call it an in-no-cent fic-tion, but it comes in the same ca-te-go-ry as tell-ing a re-gu-lar sto-ry.

Vi. I pizz. f arco ff

Vi. II pizz. f arco ff

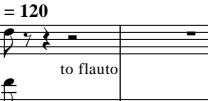
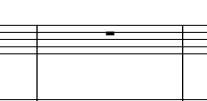
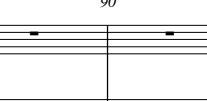
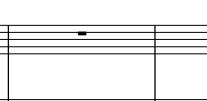
Vla. pizz. f arco ff

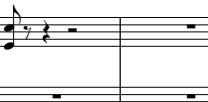
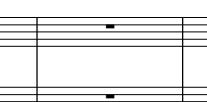
Vc. pizz. f arco ff

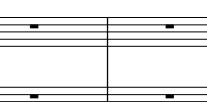
Kb. pizz. f arco ff

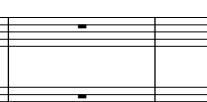
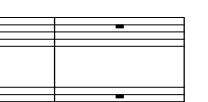
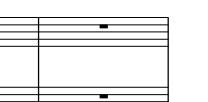
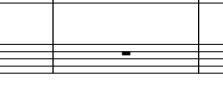
Moderato
q = 120

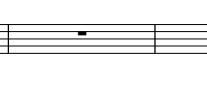
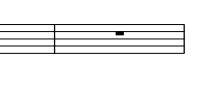
90

Picc. 
Fl. 
Ob. 
Kl. (A) 
Fg. 

Hn. (F) 
Kor. 
Pos. 

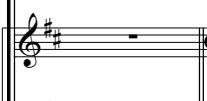
Pk. 

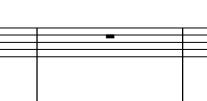
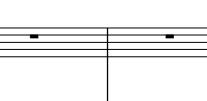
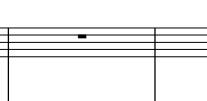
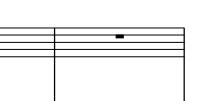
Kl. Tr. 
Trg. 
Gr. Tr. 
Be. 

Mabel 
Edith 
Kate, Ruth 
Frederic 
M.-Gen. 
Samuel, King 

Solo King

Although our dark ca - reer some-times in - volves the crime of steal-ing, we ra - ther think that we're not al - to - ge-ther void of

Chor 

Moderato
q = 120

Vi. I 
Vi. II 
Vla. 
Vc. 
Kb. 

Fermate incerto
100**D**

Picc. -

Fl. -

Ob. -

Kl. (A) - *p*

Fg. - *[p]*

Hn. (F) - *p*

Kor. -

Pos. -

Pk. -

Kl. Tr.

Trg.

Gr. Tr.

Be.

Mabel -

Edith -

Kate, Ruth - Kate Hail,

Frederic - Hail,

M.-Gen. -

Samuel, King - feel-ing; al-though we live by strife, we're al-ways sor - ry to be - gin it, for what, we ask, is life, with-out a touch of poe-try in it? Hail,

Chor - Hail,

VI. I -

VI. II - 1!

Vla. - f

Vc. - f

Kb. - f

110

Picc. -

Fl. -

Ob. -

Fg. -

Hn. (F) -

Kor. -

Pos. -

Pk. -

Kl. Tr.

Trg.

Gr. Tr.

Be. -

Mabel
po-e-try, thouheav'n-born maid! Thou gil - dest e'en the Pi - rate's trade. Hail, flow-ing fount of sen - ti - ment, all hail! All

Edith
po-e-try, thouheav'n-born maid! Thou gil - dest e'en the Pi - rate's trade. Hail, flow-ing fount of sen - ti - ment, all hail! All

Kate, Ruth
po-e-try, thouheav'n-born maid! Thou gil - dest e'en the Pi - rate's trade. Hail, flow-ing fount of sen - ti - ment, all hail! All

Frederic
8 po-e-try, thouheav'n-born maid! Thou gil - dest e'en the Pi - rate's trade. Hail, flow-ing fount of sen - ti - ment, all hail! All

M.-Gen. -

Samuel, King
po-e-try, thouheav'n-born maid! Thou gil - dest e'en the Pi - rate's trade. Hail, flow-ing fount of sen - ti - ment, all hail! All

Chor
po-e-try, thouheav'n-born maid! Thou gil - dest e'en the Pi - rate's trade. Hail, flow-ing fount of sen - ti - ment, all hail! All

Vl. I -

Vl. II -

Vla. -

Vc. -

Kb. -

E

Recit.

120

Picc. - - - C - - -

Fl. - - - C - - -

Ob. - - - C - - -

Fg. - - - C - - -

Hn. (F) - - - C - - -

Kor. - - - C - - -

Pos. - - - C - - -

Pk. - - - C - - -

Kl. Tr. - - - C - - -

Trg. - - - C - - -

Gr. Tr. - - - C - - -

Be. - - - C - - -

Mabel *hail! di - vine e - mol - li - ment*

Edith *hail! di - vine e - mol - li - ment*

Kate, Ruth *hail! di - vine e - mol - li - ment*

Frederic *hail! di - vine e - mol - li - ment*

M.-Gen. *King*

Samuel, King *hail! di - vine e - mol - li - ment* You may go for you're at li-ber-ty. Our pi - rate rules pro - tect you, and hon-or-a-ry mem-bers of our

Chor *hail! di - vine e - mol - li - ment*

VI. I - - - C - - -

VI. II - - - C - - -

Vla. - - - C - - - *fp* - - -

Vc. - - - C - - - *fp* - - -

Kb. - - - C - - - *fp* - - -

Allegro non troppo

q. = 88

130

Picc. Fl. Ob. Fg.

Hn. (F) Kor. Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen.

Samuel, King

Chor.

VI. I VI. II Vla. Vc. Kb.

Samuel
band we do e - lect.
For he is an or - phan boy!

[Others + chorus]
He is! Hur - rah for the or - phan boy!

Allegro non troppo
q. = 88

[p] f pp

p f pp

p f pp

[p] f pp

[p] f pp

F

140

Picc. -

Fl. -

Ob. -

Kl. (A) -

Fg. -

Hn. (F) -

Kor. -

Pos. -

Pk. -

Kl. Tr.

Trg.

Gr. Tr.

Be. -

Mabel -

Edith -

Kate, Ruth -

Frederic -

M.-Gen. -

Samuel, King -

Chor -

VI. I -

VI. II -

Vla. -

Vc. -

Kb. -

1.

1.

[p]

[p]

[p]

p

Oh. hap - py day, with joy - ous glee we will a - way and mar - ied

Kate Oh. hap - py day, with joy - ous glee they will a - way and mar - ied

Oh. hap - py day, with joy - ous glee they will a - way and mar - ied

Oh. hap - py day, with joy - ous glee we will a - way and mar - ied

be an or - phan boy.

Sam + King

Oh. hap - py day, with joy - ous glee they will a - way and mar - ied

It is! Hur rah for the or - phan boy! Hur - rah for the or - phan boy! -

f

p

pizz.

f

p

pizz.

p

pizz.

p

pizz.

p

pizz.

F

pizz.

p

pizz.

p

pizz.

p

pizz.

p

pizz.

p

150

Picc. -

Fl. 1. {
Ob. {
Kl. (A) {
Fg. {

Hn. (F) -

Kor. -

Pos. -

Pk. -

Kl. Tr. {
Trg. {
Gr. Tr. {
Be. {

Mabel {
be!
Should it be - fal au - spi - cious - lee, my sis - ters all will brides-maids be.

Edith {
be!
Should it be - fal au - spi - cious - lee, her sis - ters all will brides-maids be.

Kate, Ruth {
be!
Should it be - fal au - spi - cious - lee, her sis - ters all will brides-maids be.

Frederic {
8 be!
Should it be - fal au - spi - cious - lee, her sis - ters all will brides-maids be.

M.-Gen. {

Samuel, King {
be!

Chor {
Oh hap - py day, with joy - ous glee they will a - way and mar - ied be!
Should it be -

VI. I {
f arco
VI. II {
f arco
Vla. {
f arco
Vc. {
f arco
Kb. {
f arco

pizz.
pizz.
pizz.
pizz.
pizz.

arco
f arco
f arco
f arco
f arco

G

160

Picc. - - - - -

Fl. - - - - - *ff*

Ob. - - - - - *f*

Kl. (A) - - - - - *ff*

Fg. - - - - - *f*

Hn. (F) - - - - - *f*

Kor. - - - - -

Pos. - - - - -

Pk. - - - - -

Kl. Tr. - - - - -

Trg. - - - - -

Gr. Tr. - - - - -

Be. - - - - -

Mabel - - - - - *ff*
Oh.hap - py day, with joy - ous glee we will a - way and mar - ied be! Should it be - fal au - spi - cious

Edith - - - - - *ff*
Oh.hap - py day, with joy - ous glee they will a - way and mar - ied be! Should it be - fal au - spi - cious

Kate, Ruth - - - - - *ff*
Oh.hap - py day, with joy - ous glee they will a - way and mar - ied be! Should it be - fal au - spi - cious

Frederic - - - - - *ff*
Oh.hap - py day, with joy - ous glee we will a - way and mar - ied be! Should it be - fal au - spi - cious

M.-Gen. - - - - - *ff*
Oh.hap - py day, with joy - ous glee they will a - way and mar - ied be! Should it be - fal au - spi - cious

Samuel, King - - - - - *ff*
Oh.hap - py day, with joy - ous glee they will a - way and mar - ied be! Should it be - fal au - spi - cious

Chor - - - - - fal au spicious lee,hersis - ters all will brides maids be. Oh.hap - py day, with joy - ous glee they will a - way and mar - ied be! Should it be - fal au - spi - cious

VI. I - - - - - *f*

VI. II - - - - - *f*

Vla. - - - - - *f*

Vc. - - - - - *f*

Kb. - - - - - *f*

G

pizz.

pizz.

pizz.

pizz.

pizz.

Picc.

Fl. [p]

Ob. [p]

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

Mabel

lee, my sis - ters all will brides-maids be!

My sis -ters all will brides-maids be. -

Edith

lee, her sis -ters all will brides-maids be!

Her sis -ters all will brides-maids be. -

Kate, Ruth

lee, her sis -ters all will brides-maids be!

Her sis -ters all will brides-maids be. -

Frederic

8 lee, her sis -ters all will brides-maids be!

Her sis -ters all will brides-maids be. -

M.-Gen.

lee, should it be - fal au - spi - cious lee, her sis -ters all will brides-maids be. -

Samuel, King

lee, her sis -ters all will brides-maids be!

Her sis -ters all will brides-maids be. -

Chor

lee, should it be - fal au - spi - cious lee, her sis -ters all will brides maids be. -

should it be - fal au - spi - cious lee, her sis -ters all will brides-maids be. -

VI. I arco pizz. arco [p] arco

VI. II pizz. pizz. arco arco

Vla. pizz. pizz. arco arco

Vc. p! pizz. pizz. arco arco

Kb. pizz. pizz. arco arco

Allegro agitato

q = 132

Recit.

Picc. -

Fl. bⁿ ff

Ob. ff

Kl. (A) ff

Fg. ff

Hn. (F) ff

Kor. ff

Pos. ff

Pk. -

Kl. Tr. ff

Trg. ff

Gr. Tr. ff

Be. ff

Mabel -

Edith -

Kate, Ruth Auftritt Ruth Ruth

Frederic Oh, ma-ster, hear one word, I do im-plore you!

M.-Gen. -

Samuel, King -

Chor -

q = 132
Allegro agitato**Recit.**

VI. I ff

VI. II ff

Vla. ff

Vc. ff

Kb. ff

H

a tempo

a tempo

Recit. 180

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

Mabel

Edith

Kate, Ruth

Re-mem-ber Ruth, your Ruth, who kneels be-fore you!

Frederic

M.-Gen.

Samuel, King

Chor

Yes, yes, re-mem-ber Ruth, who kneels be -

H

a tempo

a tempo

Recit.

VI. I

VI. II

Vla.

Vc.

Kb.

190

Picc. Fl. Ob. Fg.

Hn. (F) Kor. Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

Mabel

Edith

Kate, Ruth Oh, do not leave me.

Frederic A-way, you did de - ceive me. A-

M.-Gen.

Samuel, King

Chor fore you. A-way, you did de - ceive him. Oh, do not leave her.

VI. I VI. II Vla. Vc. Kb.

Picc. — — — — — —

Fl. — — — — — —

Ob. — — — — — —

Fg. — — — — — —

Hn. (F) — — — — — —

Kor. — — — — — —

Pos. — — — — — —

Pk. — — — — — —

Kl. Tr. — — — — — —

Trg. — — — — — —

Gr. Tr. — — — — — —

Be. — — — — — —

Mabel — — — — — —

Edith — — — — — —

Kate, Ruth — — — — — —

Frederic *way, you grieve me.* I wish, you'd leave me.

M.-Gen. — — — — — —

Samuel, King — — — — — —

Chor A-way, you grieve him. We wish, you'd leave him.

Vi. I *p sf* *sf p f*

Vi. II *p sf* *sf p f*

Vla. *p f p f*

Vc. *p f p f*

Kb. *p f p f*

J

Allegro risoluto
 $200 \text{ h} = 104$

Picc. -

Fl. -

Ob. -

Kl. (A) -

Fg. -

Hn. (F) -

Kor. -

Pos. -

Pk. -

Kl. Tr.
Trg.
Gr. Tr.
Be. -

Mabel -

Edith -

Kate, Ruth - [senza Ruth]

Frederic -

M.-Gen. -

Samuel, King -

Chor. -

Pray ob-serve the mag-na - ni-mi-ty we dis-

Pray ob-serve the mag-na - ni-mi-ty we dis-

Pray ob-serve the mag-na - ni-mi-ty we dis-

Pray ob-serve the mag-na - ni-mi-ty they dis-

J
Allegro risoluto
 $\text{h} = 104$

VI. I -

VI. II -

Vla. -

Vc. -

Kb. -

ff

f

ff

f

ff

ff

210

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

Mabel

Edith

Kate, Ruth

Frederic

play to lace and di-mi-ty! Ne-ver was such oppor - tu - ni-ty to get mar-ried with im - pu-ni-ty! But we give up the fe - li-ci-ty of un-bound-ed do-mes -

M.-Gen.

play to lace and di-mi-ty! Ne-ver was such oppor - tu - ni-ty to get mar-ried with im - pu-ni-ty! But we give up the fe - li-ci-ty of un-bound-ed do-mes -

Samuel, King

play to lace and di-mi-ty! Ne-ver was such oppor - tu - ni-ty to get mar-ried with im - pu-ni-ty! But we give up the fe - li-ci-ty of un-bound-ed do-mes -

Chor

play to lace and di-mi-ty! Ne-ver was such oppor - tu - ni-ty to get mar-ried with im - pu-ni-ty! But we give up the fe - li-ci-ty of un-bound-ed do-mes -

Vl. I

Vl. II

Vla.

Vc.

Kb.

K

220

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen.

Samuel, King

Chor.

Vl. I

Vl. II

Vla.

Vc.

Kb.

Pray ob-serve the magna - ni-mi-ty we dis - play to lace and

Pray ob-serve the magna - ni-mi-ty we dis - play to lace and

Pray ob-serve the magna - ni-mi-ty we dis - play to lace and

ti - ci - ty though a doc - tor of di - vi - ni - ty who is lo - ca - ted in this vi - ci - ni - ty!

ti - ci - ty though a doc - tor of di - vi - ni - ty who is lo - ca - ted in this vi - ci - ni - ty!

ti - ci - ty though a doc - tor of di - vi - ni - ty who is lo - ca - ted in this vi - ci - ni - ty!

ti - ci - ty though a doc - tor of di - vi - ni - ty who is lo - ca - ted in this vi - ci - ni - ty! Pray ob-serve the magna - ni-mi-ty we dis - play to lace and

mf

mf

mf

mf

mf

mf

230

L

Picc. -

Fl. -

Ob. -

Kl. (A) -

Fg. -

Hn. (F) -

Kor. -

Pos. -

Pk. -

Kl. Tr.

Trg.

Gr. Tr.

Be. -

Mabel

doctor of di - vi-ni-ty who is lo - ca-ted in this vi - ci-ni-ty!

Edith

doctor of di - vi-ni-ty who is lo - ca-ted in this vi - ci-ni-ty!

Kate, Ruth

doctor of di - vi-ni-ty who is lo - ca-ted in this vi - ci-ni-ty!

Frederic

But we give up the fe - li-ci-ty of un bound - ed do - mes -

M.-Gen.

But we give up the fe - li-ci-ty of un bound - ed do - mes -

Samuel, King

But we give up the fe - li-ci-ty of un bound - ed do - mes -

Chor

doctor of di - vi-ni-ty who is lo - ca-ted in this vi - ci-ni-ty! But they give up the fe - li-ci-ty of un bound - ed do - mes -

L

Vi. I

Vi. II

Vla.

Vc.

Kb.

p

p

p

[p]

[p]

string.
8va.

Picc. Fl. Ob. Kl. (A) Fg. Hn. (F) Kor. Pos. Pk. Kl. Tr. Trg. Gr. Tr. Be. Mabel Edith Kate, Ruth Frederic M.-Gen. Samuel, King Chor. VI. I VI. II Vla. Vc. Kb.

unis. unis.

Mabel
Edith
Kate, Ruth
Frederic
M.-Gen.
Samuel, King
Chor.

though a doc -
though a doc - tor of di - vi - ni - ty, a
though a doc - tor of di - vi - ni - ty, a
ti - ci - ty. But we give up the fe - li - ci - ty of unbound - ed do - mes - ti - ci - ty though a doc - tor of di - vi - ni - ty, a
ti - ci - ty. But we give up the fe - li - ci - ty of unbound - ed do - mes - ti - ci - ty though a doc - tor of di - vi - ni - ty, a
ti - ci - ty. But we give up the fe - li - ci - ty of unbound - ed do - mes - ti - ci - ty though a doc - tor of di - vi - ni - ty, a
ti - ci - ty. But they give up the fe - li - ci - ty of unbound - ed do - mes - ti - ci - ty though a doc - tor of di - vi - ni - ty, a
doc

string.

M

[Molto Allegro]

q = 180

[ff]

195

250

Picc.

(8)

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.
Trg.
Gr. Tr.
Be.

Mabel

Edith

doc - tor, a doc - tor, a doc - tor, a doc - tor

Kate, Ruth

Frederic

M.-Gen.

Samuel, King

doc - tor of di - vi - ni - ty, a doc - tor, a doc - tor, a doc - tor

Chor

doc - tor of di - vi - ni - ty, a doc - tor, a doc - tor, a doc - tor

M

M

[Molto Allegro]

$$q = 180$$

VI. I

VI. II

Vla.

Vc.

Kb.

ff

ff

ff

ff

ff

N

260

N

Tempo I°
[h=100]

Picc. Fl. Ob. Kl. (A) Fg. Hn. (F) Kor. Pos. Pk.

Kl. Tr. Trg. Gr. Tr. Be.

Mabel
ci-ni-ty, though a doc-tor, a doc-tor, a doc-tor of di - vi-ni-ty, of di - vi-ni-ty.

Edith
ci-ni-ty, though a doc-tor, a doc-tor, a doc-tor of di - vi-ni-ty, of di - vi-ni-ty.

Kate, Ruth
ci-ni-ty, though a doc-tor, a doc-tor, a doc-tor of di - vi-ni-ty, of di - vi-ni-ty.

Frederic
8 ci-ni-ty, though a doc-tor, a doc-tor, a doc-tor of di - vi-ni-ty, of di - vi-ni-ty.

M.-Gen.
8 ci-ni-ty, though a doc-tor, a doc-tor, a doc-tor of di - vi-ni-ty, of di - vi-ni-ty.

Samuel, King
ci-ni-ty, though a doc-tor, a doc-tor, a doc-tor of di - vi-ni-ty, of di - vi-ni-ty.

Chor
ci-ni-ty, though a doc-tor, a doc-tor, a doc-tor of di - vi-ni-ty, of di - vi-ni-ty.

VI. I VI. II Vla. Vc. Kb.

Tempo I°
[h=100]

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Trg.

Gr. Tr.

Be.

Mabel

Edith

Kate, Ruth

Frederic

M.- Gen.

Samuel, King

Chor

VI. I

VI. II

Vla.

Vc.

Kb.

The musical score is organized into two main sections. The top section contains parts for Picc., Fl., Ob., Kl. (A), Fg., Hn. (F), Kor., Pos., Pk., Kl. Tr., Trg., Gr. Tr., Be., Mabel, Edith, Kate, Ruth, Frederic, M.- Gen., Samuel, King, and Chor. The bottom section contains parts for VI. I, VI. II, Vla., Vc., and Kb. The music consists of eight measures of a repeating pattern.

280

Picc.

Fl.

Ob.

Kl. (A)

Fg.

Hn. (F)

Kor.

Pos.

Pk.

Kl. Tr.

Gr. Tr.

Be.

Mabel

Edith

Kate, Ruth

Frederic

M.-Gen.

Samuel, King

Chor.

Vl. I

Vl. II

Vla.

Vc.

Kb.